

WARREN
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FAMOUS
MONSTERS
#161

FAMOUS

MONSTERS

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MAR. 1980

IT'S HERE!
STAR TREK
THE MOTION PICTURE
PAGE 15

DISNEY'S SUPER SPACE
THRILLER--
THE BLACK HOLE
PAGE 36

PLUS THE LEGACY-
BUCK RODGERS-
CHRIS LEE'S NEW FILM
"ARABIAN ADVENTURE"
AND MORE IN THIS
SPECIAL HOLIDAY ISSUE!



As the rate inflation is soaring up, BUCK ROGERS may be MEGA BUCK by the 25th Century! Stick around and see. Or, better yet, if you can't wait to find out what Exciting Things are going to happen 500 Years from Now, join Buck & Wilma & Dr. Huer & Twiki & all the Aliens & Villains of the Fantastic Future and find out NOW what's going to happen THEN. The Zap & Zowie, Beauties & Beasties, Roaring Rockets & Robots' Sprinkets, Space Flights & Laser Lights--the whole Futuristic Fun & Fright begins Right Away (No Waiting & No Delay) In our amazing Feature on the Television of BUCK ROGERS starting on page 52.

SPEAKING OF
MONSTERS

MARROW



CHRISTMAS!

AND A HOBBY New Year!
Everyone should have a hobby to ride, so hop aboard our Hobby Hearse! Scienti-Claus (and his little helper, Reggie Nalder of 'Salem's Lot, above) has filled a nice blood-red stocking to overflowing for you with a Feature on STAR TREK--THE MOTION PICTURE, a Feature on THE BLACK HOLE, Coverage on CHRISTOPHER LEE & PETER CUSHING'S ARABIAN ADVENTURE, a furtive lurk at THE LEGACY and a spooktacular expanded GRAVEYARD EXAMINER. The Feature on the Fabulous Forthcoming Fantasy Films of 1980 is, we think, alone worth the price of admission. Next Issue will be our 23d Brrrrrthday--and the Beast is Yet to Come!

*Forrest
Ackerman*



THIS ISSUE DEDICATED TO
HANS BRUEGGNER



Hans is an Alien Artist. He lives in Stockholm, Sweden. When I visited his home town last Aug., he volunteered to be my Guide and show me all the scifi sights. When you see the super pos we have on THE HUMANOID it will be Hans to whom we are indebted for getting me to the right people in Stockholm to stock up on 'em. He's currently making his own version of HPLovecraft's "The Colour Out of Space". Tack so mycket, Hans! Thanks a lot—Ferry

LOVECRAFT OR HATECRAFT?

I don't care what Mr. Shomo thinks, I like to see Forry's picture in FM, you always look like you are enjoying yourself and I like seeing people do that. I checked out a book called "Lovecraft At Last" from the library and who do I find Mr. Lovecraft planned to palm off as a baby ghoul but little Forry Ackerman. I may give up being surprised altogether.

JANA DELIGUE
Buena Vista, VA

A KISS FROM COOKEE

I have just bought your Special Issue #157 and I think it's great. You seem to cover every spectrum of famous monsters but please consider one more, Gene Simmons of the rock group KISS. His monster persona is exceptionally fantastic. To watch the man on stage you would think he was Lon & Bela reincarnated. Don't scoff at my suggestion because Gene is a big fan of your magazine himself, he even thanked FAMOUS MONSTERS on the back of his solo album. He is a fanatic about horror & science fiction and may even know more about movies than your illustrious editor. In fact he starred in his own movie, "KISS Meets the Phantom", which makes him a filmland monster. Consider doing an interview with this live monster and see how many of your young readers reply with joy.

COOKEE DULKO
Middleville, NY

WHEN A TEXAN TAKES EVEN GODZILLA LISTENS

The articles on "Things From Other Worlds" & SUPERMAN in #152 were super, man.

The GALACTICA spk article in #151 was great. I am very interested in spk, a space-ally STOP MOTION ANIMATION.

FM is the greatest, THE GORMET OF THE GHOULISH, the MONSTERS' MAG, the HORROR HANDBOOK, the SF SPECTACULAR!

TOM GURGANUS
Lufkin, TX

SHORT SHORTS

DENNIS LAKE, Wilmington, NC. I think ALIEN has got STAR WARS, BUCK ROGERS & STARCRASH beat BRENT WOOD, Moore, OK. I just loved your article about John Chambers in #158. It got me so tired up I made my own makeup. MARTIN KELLEAM, Wilmet, OH. Your "Fantasy Film Flood" overwhelmed me with exciting info! CHAS. RADER, N. Westchester, CT. Wow! How did you get an opinion from Erik von Bowlow! I never saw him quoted in any other magazine. LAUREL LEIGH, Laurel Hill, FL. After reading your writeup on TIME AFTER TIME, I plan to see the picture time & again! ARNOLD FREDERICKS, Java Center, NY: Your "Mos Eisley" feature (159) was the MOST! GERLAD DEAN, Richmond, MI. I hated the article on the MUPPET film—too childish. MARY DELANEY, Wood, SD. I loved the article on the MUPPET film—just the right light touch. BOB BRENTWOOD, Freeland, WA. I was surprised the way Christopher Lee picked on Forry. His provocation was obviously misdirected. (This comment was typical of all who commented on Chris' cross Accusation [entirely] false that I had given out his private address to anyone who asked for it. Mr. Lee himself has made no comment to me since I honored his request to make his displeasure publicly known.) JIM FULLERTON, Pennsauken, NJ. FM will always have a place on my shelf. (You should share your back issues with fans less fortunate than yourself, Jim. Don't be shellfish!)

WANTED! More Readers Like

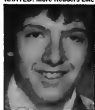


BILL DAY

THE WAX REALLY WORKS IN NOOSE ORLEANS

Down here in New Orleans we have a Haunted Dungeon wing in our wax museum. Among the ghastly, grisly ghouls & goblins are: Lon Chaney Sr.—"PHANTOM OF THE OPERA" Jonathan (Barnabas Collins) Frid battling a wolfman. Bela Lugosi—"DRACULA" and Boris Karloff—"FRANKENSTEIN" to name only a few! These exhibits include sound effects in some places, special lighting, detail background/setting & small signs explaining each creature, plot, etc. The address is: MUSEE CONTI WAX MUSEUM, 917 Conti St., New Orleans, LA 70116. ANTHONY J. VERGONA
Harvey, LA

WANTED! More Readers Like



JOHN GRAZIANO

THE FACE BEHIND THE TASK

As for the Great Forry's Face Controversy (whether or not to feature it in the magazine) that was brought up by the unkind Mr. Shomo: Are you kidding? You should know better than to take these fools seriously! My family (Judy, Jason & I) cast 3 definitive votes for More Forry!!! And I know FM's faithful followers will agree. Seriously, it is just these "cameo" appearances of ye olde editor that sets FM apart. I've noticed a disturbing (to me) trend in two of your prominent competitors of late: that is, their articles have become incredibly technical—page after page of how this matte shot was done or how that explosion was rigged. Ugh! This may be valuable to the technicians among us but it makes me yearn for your good ol' puns any day. YOU, Forry, are the one who makes FM fun, who gives it that friendly feeling, as if we readers are actually taking part in what's going on in your pages. And for all our sakes, don't ever stop!

DAVE SCHLEICHER
Burlington, NJ

Continued on page 81

THE GREATEST

I have just read the "Boris Karloff Lives" article and am very glad you printed it. Boris Karloff was probably THE greatest actor that ever lived. He had a talent, a very special talent, for bringing out the awe & mystery of a film. He had the power to bring out the hidden horrors that dwell deep within our souls. He had the power to bring them out in full force and scare us out of our wits. He could capture our imagination. He could make us believe that he was a sinister foe or a friend in need. For Boris Karloff was, and still is, the greatest actor that ever lived. Hal Boris Karloff!

LARRY HEFFNER
Oxon Hill, MD

OUR COVER:
TWO SPACE FLIGHTS
ARE YOURS FOR THE
PRICE OF ONE AS YOU
JOIN THE CREW OF
THE STAR MONSTER
FOR A FANTASTIC
HORROR OUT ACROSS
IMMENSITY TO THE
BLACK HOLE OF A
HOLE MONSTER
UNITE OF ENTER-
TAINMENT WAITING
FOR YOU IN THE GALAXY!



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FAMOUS MONSTERS

Incorporating MONSTER WORLD

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MARCH 1980

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6 1980 FILM FORECAST 1980 is a year full of promise as a vast profusion of S.F., horror and fantasy awaits our viewing!

15 STAR TREK Trekkies rejoice! After so many years of waiting and hoping, Star Trek, the movie, is finally, dazzlingly zooming at us now!

23 ARABIAN ADVENTURE The thousand and one arabian nights had a whole month of adventures added with this movie!

28 THE LEGACY An inheritance of terror murders the guests one after another in this upcoming film. Can Maggie reject her legacy?

35 MYSTERY PHOTO #120 covers a very crusty character and you should guess who it is. We also reveal the answer to mystery #118!

36 BLACK HOLE Walt Disney's spectacular entry into serious S.F. with multimillion dollar effects is scheduled for Christmas release!

45 TEEN TERRORS Most adults think teenagers are little monsters anyway, so it should be no surprise if teenmonsters appear!

52 BUCK ROGERS T.V.'s superspectacular new S.F. adventure series stars Gil Gerard! Here is an in depth episode by episode review!

58 VORTEX What happens when an ordinary family builds an ordinary house on an interdimensional time fault? Time twitches & fun begins!

74 GRAVEYARD EXAMINER The graveyard exhumes the latest info from the Star Trek set in a special 6 page extravaganza!

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1980's
**NERVE-
SHATTERING
FILM
FORECAST**



"Wilma Deering" gets kick out of horseplay between original Buck Rogers & TV's new Buck as both Bucks threaten to "zap" each other with futuristic lasers.

STAND AGHAST!

A vast profusion of horror, sci-fi, fantasy & monster movies is on the horizon!

DUEL: Sea Style; or, *The Car at Sea* would seem to describe **DEATHSHIP**, an Astral/Bloodstar production starring George Kennedy & Richard Crenna. It's about a killer ship that sinks a cruise liner, then terrorizes the survivors. They say "those who survive are better off dead!"

Max (**THE EXORCIST**) Von Sydow is one of the principal players in the new **FLASH GORDON**.

Cathy Lee Crosby, the original Wonder Woman, will have daymares in **NIGHTMARE**.

TOMB OF THE FROZEN DEAD, an Anthony Caradonna production, will combine horror & sci-fi.

Beyond Westworld is heading your way via video.

It is hoped that Rick Baker, Monster Maker, will be able to create the Alien Overlords for the television (3 hours) of Arthur C. Clarke's classic *Childhood's End*. Of all the science fiction your editor has read in close to 55 years, this is his favorite, in tandem with S. Fowler Wright's "The World Below." Adapted right, *Childhood's End* should be a real tencount (knockout).

MELTDOWN (son of **THE CHINA SYNDROME**) will be a nuke-fluke thriller based on the bestselling novel, "The Prometheus Crisis."

Roger Corman plans to singlehandedly start **WORLD WAR 3**.



John Partridge as DR. WHO fights Linx, an interplanetary enemy, in the TV segment named *The Time Warrior*.

futura fantasia

The titles tumble one over the other, faster! faster!



Exclusive! First Look at Artist's Concept of how Kurluk of Traandor (left) will look (he's to be portrayed by Herb Jeffries) and his little companion Klee, the CHILD FROM THE STARS. (Painting by the sensational new art find Mark Sullivan.)

COUNTDOWN.
OUTER TOUCH.
AFTERMATH.
1941.

THE WATTS MONSTER.

THIRST... THE TRUE STORY OF DRACULA
... THE COMEBACK... AN ODDBALL IN
OUTER SPACE... BEAUTY & THE BEAST (new
version from Czechoslovakia)... THE OLD HOUSE
(China).

ALUCARDA—a female witch (Mexican).

A TRIP THRU TIME—from Czechoslovakia.

SPACE RANGER—a DC comic character.

LASER LADY—a futuristic comedy.

TEENAGE MONSTER RUMBLE—script by
Donald F. Glut, author of the novelization of "The
Empire Strikes Back."

JONAH HEX—a skull-like horror western figure.

DUCK DODGERS IN THE RETURN OF THE
24¹/₂ CENTURY.

Cosmos, a 13-episode science-fiction trip thru time
& space, piloted by popular scientist Dr. Carl Sagan.
Behind the scenes, Forrest & Wendayne (Rocker to
the *Rue Morgue*) Ackerman have been involved with
creative & translation aspects of the eagerly-awaited
project. There is a strong possibility that some of the
fabulous alien artwork of maestro FRANK R. PAUL
will be seen in color on the telescreen.

"Possibly the finest science fiction novel I have ever
read." The novel "The Mote in God's Eye." Accord-
ing to our Horrorwood Blvd. spy (Roger Weir of the
Partridge Bookshop—oops! we just blew his cover!)
preproduction work is well underway on the Larry
Niven-Jerry Pournelle collaboration, a lot of elaborate
storyboard-type artwork having been commissioned
for the cinemadaptation. You may very possibly want
to pick up the paperback edition from Pocket Books to
acquaint yourself with the story before seeing the
film. The publishers tell us:

A black hole in space.

*And piercing thru, a beam of ruby light brighter
than a hundred moons.*

*Was it the eye on the face of God or the blood-red sun
of our first intergalactic visitors?*

*The delicate mission of the warship MacArthur—to
seek out & confront an extraterrestrial world where
erie, silent beings defy known biology... where
miniature creatures, idiot savants, are used as deadly
weapons... and where reassuring smiles hide a
planetary secret of devastating universal impact.*

"One of the most engrossing tales I've read in
years," enthuses pundit Theodore Sturgeon, whose
own "Dreaming Jewels" has interested a Hollywood
producer.

into the unknown

And still the projects emerge from the World of Un-
wrought Things.

THE HAWKLINE MONSTER.

re: "mote" control

Science Fiction Dean Robert A. Heinlein calls it



Following nearly three years of preparation and production, Metro-Goldwyn-Mayer will proudly premiere in every major city in the world an extraordinary motion picture . . . **CLASH OF THE TITANS!**

**Somewhere in the future...
the chase has begun.**

**A Phantom jet must catch and destroy
the last car left in the world!**

We've seen the Last Man on Earth & the
Last Woman on Earth—now it's the
Last Car on Earth... and a Demon
Chopper is determined to wipe it off the
map and turn it into scrap. Which AU-
TOMatically makes it a Must-See Pic
like DUEL & DEATHRACE 2000.



A Gene Saut Productions presentation
A Herch Abramowitz production
A Philip Burke film

Lee Majors Burgess Meredith in

the last chase

SUM VII—sci-fi with an Egyptian background.
TEST PILOT PIRX—captor of the coveted Golden
Asteroid Award at the 17th Annual International
Festival of Fantascience Films in Trieste. Plot con-
cerns the rapport between man & mechanical as an
astronaut steers his spaceship toward Saturn,
unaware that his crew is partly composed of
automatons.

SATURN 3—with Kirk Douglas.
THE BIONIC BOY
THE GOOD LEVIATHAN—nuclear power & su-
pernatural power combined in a super-tanker. Story
by Pierre (PLANET OF THE APES) Boulle.

THE INCREDIBLE SHRINKING WOMAN—re-
vised remake of Richard Matheson's **INCREDIBLE
SHRINKING MAN**, with Lory Lomlin.

WARHEAD—a \$22 million James Bond thriller.
Bram Stoker's novel "The Jewel of the 7 Stars"
serves as the basis for **THE WAKING**, to star
Charlton Heston as an Egyptologist who must fight
to protect his daughter from the threat of an evil
Queen of the Nile, long dead but exerting an evil in-
fluence from beyond the grave.

THE ELEPHANT MAN—"the ugliest man alive,"
to be portrayed by John Hurt of **ALIEN** fame.

THE ROCKY HORROR SHOWS AGAIN
A musical remake of **THE PICTURE OF DORIAN
GRAY** (THE SONGBOOK OF DORIAN GRAY)
EL DIABLO.

**HARDLY WORKING ATTACKS STAR
WARS**—sequel to Jerry Lewis' **HARDLY WORK-
ING**.

Remakes by John Landis of many of the Universal
Golden Age Greats, starting with **THE CREATURE
FROM THE BLACK LAGOON**.
ASSASSINS IN TIME.

CONAN.
Ray Harryhausen's **CLASH OF THE TITANS**.
The Bros. Hildebrandt's **URSHURAK**.
The final **QUATERMASS** film.
**FIVE STAR FIVE
CLAWS**.

THE CAT PEOPLE.
THE ERRANT PLANET.
MR. JEKYLL JR..
DYNAMITE JOHNSON—"Mightier & stranger
than KING KONG, Faster than the 6 Million Dollar
Man, Deadlier than the Bionic Woman, more powerful

than a supersonic jet-fighter & atomic battleship com-
bined."

VOLCANO ISLAND: Toward the close of the 19th
century a group of convicts escape from a penal colony
hut are shipwrecked on a mysterious island where
strange creatures kill anyone approaching the coast.
These amphibious monsters have been spawned by a
scientist & a shady character named Rackham, who is
eventually devoured by the horrible creatures he has
helped to create.

more imagi-movies

A heaping helping of horrors, a fantastic fountain
of fantasies, a Metropolisful of scientific films, all make
1980 look as hot as Warren Beatty.

"A city trembles when he walks again": Vampire, Richard Lynch about to launch himself from his coffin in the vampire pic.



John Carradine impersonates Dracula for the umpteenth time in **NOCTURNA: DRACULA'S DAUGHTER**.

A WATCHER IN THE WOODS with Bette Davis, a haunted house spooker from Disney.

DEATHWATCH, based on the DAW pocketbook "The Unsleping Eye" by DGCampton.

JAANI DUSHMAN, the first big budget horror film from India.

IT FELL FROM THE SKY with Buster Crabbe.

L. Ron Hubbard's **OLE DOC METHUSELAH**.

A.E. van Vogt's **THE HOUSE THAT STOOD STILL**.

Lloyd Biggle Jr.'s **MONUMENT**.

Spider Robinson's **CALLAHAN'S CROSSTIME SALOON**.

Isaac Asimov's **I. ROBOT**.

Remakes of VILLAGE OF THE DAMNED.
IT!—THE TERROR FROM BEYOND SPACE &
ATTACK OF THE 50-FOOT WOMAN.

Jack Williamson's DARKER THAN YOU
THINK.

XANADU—A fantasy musical.
Wells/Bloch/Pal's IN THE DAYS OF THE COM-
ET.

Remake of WHEN WORLDS COLLIDE.
A Rick Baker makeup marvel, TANYA'S ISLAND.
A.E. van Vogt's THE GREAT JUDGE.

Ray Bradbury & Steven Spielberg: SOMETHING
WICKED THIS WAY COMES.

Steven Spielberg's USED CARS.

SCALPEL.

"SHARKS!"

THE LUCIFER COMPLEX.

THE FISH MEN.

PUMAMAN.

SPACE TRAMP ... ISLAND OF THE LIVING
DEAD ... THE BEAST & THE VIXENS (R-rated)

... THE ALPHA INCIDENT ... ICEMAN ...

BEAUTIFUL (she sells her soul for the goal of Eter-
nal Youth) ... Kubrick-King's THE SHINING ...

DRACULA FEVER ... MAD MAX ... THE

SPACE VAMPIRES ... C.H.O.M.P.S. (Canine Home

Protection System) ... INFERNO ... THE COPS &

THE EXTRA-TERRESTRIALS ... THE SHERIFF

& THE SATELLITE KID (with Cary "CE3K" Guf-
tey) ... LILITH & THE ALCHEMIST ... MARK

OF THE BEAST ... THE DAY OF DAYS.

mysteriously yours

Richard Matheson probes beyond the veil in BID
TIME RETURN, adapted from his life-after-death
novel "What Dreams May Come." Quoting from the
jacket blurb on the Putnam edition:

Chris Nielsen awakens after a violent car acci-
dent.

In a blur of pain, he senses a hospital room, his
wife, his children.

Then: "I began to move out through an opening
in my head. There was a buzzing noise, a ringing,
something rushing very fast, like a stream through
a narrow gorge. I felt myself begin to rise. I was a
bubble bobbing up and down. I looked down and
was stunned to see my body lying on the bed. Bend-
aged and immobile. Fed through plastic tubes. I
was connected to it by a cord which glistened with
silver light. Thin, it joined my body at the top of my
head. The silver cord, I thought, my God, the silver
cord. I knew that it was all that kept my body liv-
ing."

The silver cord snaps.

Chris Nielsen's body dies.

But Chris Nielsen lives on, to tell the extraordi-
nary tale of his own life-after-death in "What
Dreams May Come."

"What Dreams May Come" is a haunting novel
of a love that could not die, and a man who learned
the pleasures—and the terrors—of life after death.
Agonizing in its portrayal of Chris Nielsen's love
for his still-living life, harrowing in its depiction of
his descent into the nether regions of the universe
in his desperate effort to find her again, it
represents Richard Matheson, one of America's
most versatile original writers, at the height of his
powers.



Pick up the Ballantine pocketbook by FM fan Donald F.
Glut and read the novelization of the eagerly-awaited
sequel to STAR WARS.

END

STAR TREK HOBBY KITS

GREAT PLASTIC MODELS and IRON-ON!

COMMAND BRIDGE



Place your own amazing adventures in the Enterprise's command bridge. The kit includes figures of Captain Pike, Spock and Ilia. #2412/\$2.95

U.S.S. ENTERPRISE STARSHIP T.V. MODEL



It is all of its streamlined glory—this is the Starship Enterprise! One of the most advanced starships ever designed, it carries a crew of hundreds on its five-year mission through space. Its purpose is to promote peace and understanding and it is a formidable warship when attacked by a hostile force. The Enterprise for Star Trek is capable of Warp Drive, Time Travel, Comms and can launch Photon Torpedoes. You should have a model of this magnificent craft! When assembled, it is a foot-long "Wall Starliner." #2409/\$3.95

K-7 SPACE STATION



This eight-balled structure was a welcome sight for many a starship crew. The model is a monster among model crafts. Assembled, it is over 18" in diameter! Multicolor Rodentage is also included! #2417/\$3.95

ENTERPRISE MOVIE MODEL



NEW!

ENTERPRISE MOVIE MODEL From Star Trek, the movie, comes the new Enterprise! A huge 22" long, completely replicated of Star Fleet Headquarters! Includes operating engine control lights, automatic retract rainbow decals and all the incredible details of the movie version! #2410/\$7.95

KLINGON BATTLE CRUISER KIT



Swarm away! If the Federation of Planets, the deadly strike of the spaceways fears no one including the Starship Enterprise. Whatever the two worlds meet in space a battle is certain to follow! Both Klingon and Enterprise are in plastic form! #2401/\$3.95

STAR TREK IRON-ON



STAR TREK IRON-ON Star Trek fans again on the big screen and on the hot color iron on. The U.S.S. Enterprise flies past a comet in a starry background! #2417/\$3.95

THE BLACK HOLE

CALENDAR, POSTER AND POP-UP BOOK



1980 MOVIE CALENDAR

BLACK HOLE MOVIE CALENDAR From the Walt Disney Studios comes the biggest SF production of the decade. The Black Hole! 12 spectacular full color photos from the movie! 12" x 15" bound for mail! #2223/\$5.95



BLACK HOLE POP-UP U.S.S. Cygnus! Recreates the huge mystery ship U.S.S. Cygnus on the edge of a black hole and investigates 12 Orion scenery panels in a 7 1/2" x 10 1/2" full color pop-up! #2128/\$4.95



BLACK HOLE POSTER Discover the most terrifying force in the universe sweeps the crew of the Palomares into a timeless and timeless black hole! Screenplay: 1978 x 1978 - 46 page softcover of scenes from the movie! #2128/\$5.95

NEW NEW NEW

STAR TREK NOVEL AND URSHURAK



STAR TREK NOVEL Novel of Star Trek, the motion picture! A monstrous force is loose in the galaxy & the crew of the Enterprise leave retirement, to fight this menace! #2140/\$2.95



URSHURAK The epic new fantasy created and illustrated by the Brothers Hildebrandt! 16 full color paintings, 54 B & W illustrations in this 448 page 5 1/2" x 8 1/2" soft-cover! #2140/\$5.95

IT'S CLASSIC!



STAR TREK

the emotion (and action) picture

by Kurt Luedtke

S.T. DAY!
DAY!
DAY!

And, after long impatient years of waiting . . . wondering . . . wishing . . . the Most Wanted Movie of the Decade has been released!

Trekkers of the World unite in a cry of triumph: "STAR TREK lives!"

trek and treat!

It cost more than all the 79 TV episodes that went before to pave the way for this feature film made to thrill Trekkers & millions of "mundanes".

Gene Roddenberry says, "Whether or not one is a fan of the original series, STAR TREK—THE MOTION PICTURE is the culmination of a phenomenon unsurpassed in our time. For millions of devoted followers, the launching one again of the U.S.S. *Enterprise* is an historic occasion. For those unfamiliar with the series it will serve as an introduction to a gallery of colorful characters."

One of the major thrills of the film is seeing the world's most famous spaceship, the U.S.S. *Enterprise*, in all its giant motion picture screen glory.

This is a new starship.

"A dazzling space machine, 947' long & 417' wide—more than 3 times the size of a football field.

"Crew: personnel of 431."

The U.S.S. *Enterprise*: seavagram of space, a cosmic city voyaging thru the trackless vacuum of interstellar



"... To meet new life and new civilizations . . ." The crew of the *Enterprise*—Captain Kirk, Mr. Spock, and Dr. McCoy—face their greatest adversity in STAR TREK.



Captain Kirk returns! Thus do anxious audiences first glimpse their hero, again played by William Shatner.



Here is the real Starship Enterprise; reworked and refitted, thanks to the fast, handy hands of the special effects crew. On screen, their work is magnificent!



On the floor of Starfleet Headquarters in San Francisco, U.S.A. is this seal—the emblem of the mighty Federation of Planets.

space, boldly exploring where no man has dared go before.

No man or woman.

Arrowing thru the universe at an incomprehensible speed of 218 times that of light: 40,540,000 miles a second!—145,994,000,000 miles an hour!

This magnificent starship's interior—which your editor was invited by producer Gene Roddenberry to examine prior to filming—was built life-size so that audiences will be able to appreciate onscreen the intricate sections of the giant spacecraft, including—

The bridge

The engineering deck

The medical quarters

The transporter room.

4 huge soundstages on the Paramount lot—the lot that gave us *THE WAR OF THE WORLDS*, *THE CONQUEST OF SPACE*, *THE ISLAND OF LOST SOULS* & *DR. CYCLOPS*—were appropriated by the *Enterprise*. Many months were consumed, creating the intricate designing and building them to specifications, every minute detail being precisely structured. Then each member of the cast was required to learn how to use the complex instruments on the panels and to memorize the coding of the kaleidoscopic flashing lights, signals & videogrids.

8 huge soundstages in all were required to bring *STAR TREK—THE MOTION PICTURE* to the screen.

400 years hence

The story starts in the 23d century.

A heavy Klingon cruiser arcs toward a colossal cosmic cloud, a mysterious body of luminescence so great that it could engulf an entire solar system.

Klingons, if there are any uninitiated amongst the readers of these words, are evil aliens.

Longtime arch enemies of Earth.

Villainous extraterrestrials bearing a hatred of humanity.

A second Klingon cruiser joins the first.

The pair proceeds at warp speed toward the inimical intruder, the ominous cloud.

As we pull farther back in space and assume an omiscient viewpoint we observe that there are 3 Klingon patrol ships.

Inside the ships, Klingon klaxons clang.

"Battle stations, alert!"

Orders crackle over the intercoms in Klingonese:

"All torpedoes, stand by!"

The torpedo hatch of the lead Klingon cruiser opens its maw for action. The photon launch tubes glow crimson.

Cautiously, the alien ships "inch" toward the menacing cloud of incandescence.

"Torpedoes," comes the Klingon commander's command: "fire!"

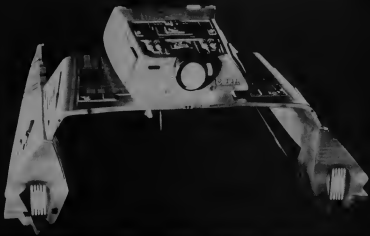
The cylinders of destruction race on their appointed path.

Suddenly—

Ah! The first of many surprises in the picture. You must see it yourself to find out what happens.

stunned

The observers at Starfleet Monitor Station Epsilon 9 are momentarily paralyzed by what they see. (The surprise we can't tell you about.) Thru hyperspace they transmit startling information to SF headquarters in SF. (Starfleet hqs in San Francisco.)



This is just one of the many sleek spaceships that blaze across the screen during **STAR TREK-THE MOTION PICTURE**. In this case, it is the Vulean craft "Surak," used to bring Mr. Spock back to the place we know of best—the Enterprise!

About all that remains of the cosmopolitan city of 1980 is the Transamerica Pyramid Bldg and a carefully preserved relic from the past, the Golden Gate Bridge. All else is futuristic architecture. Silvery airtrams streak thru the fog-free skies of the Bay City.

And something new has been added:

Aliens walk the streets of San Francisco, casually mingling with Terrans:

High-domed Vegans...

Spock-eared Vulcans...

Blue-skinned Andorians, azure of face & body.

Speaking of Spock, well, you'll get kind of a shock when you first encounter him again on his native planet.

exclusive insight

One of the makeup artists on **STAR TREK-THE MOTION PICTURE** has been an FM fan since about 1965. He's worked on **THE ISLAND OF DR. MOREAU**, **CLOSE ENCOUNTERS OF THE THIRD KIND**, **DEMON SEED** & other fantasy jobs; then one day about a year ago came a magic phone call:

Fred Phillips, who had worked with Lon Chaney Sr. and assisted on jobs with Boris Karloff as well as being involved with Fredric March's Dr. Jekyll & Mr. Hyde transformation;—this famous pioneer makeup man called new-generation Richard Schwarz to come to Paramount Studios to work on ... **STAR TREK-THE MOTION PICTURE!**

"I broke all track records running over the the TREK set," said the young makeup artist.



This is not the futuristic equivalent of a **DRAGNET** lineup! It's just three of the strange (and beautiful) **STAR TREK** people.



It's the many faces (and haircuts) of Mr. Spock, as played by Leonard Nimoy. Here he's floating outside the Enterprise.



Now he's on the planet Vulcan, taking part in a ceremony destined to destroy his human half!

to moldly go. . .

2 weeks into production and the Spock ears mold was destroyed. "Steve Neill had made the original Spock ears & a Geek head and I had made copies from the original idea," Schwartz told FM. "Now a new ear mold had to be made by Steve & myself."

7 months into production the mold was destroyed and a *third* one made. According to Rich, "If you watch Spock's ears closely in the movie you'll notice 3 distinct changes in them!"

Something like 8 months had passed and Rich was called back to the studio. "This time they needed 3 alien masks that look a lot like David McCallum's head in the episode of the TV series *The Outer Limits* titled 'The 6th Finger'. They were fondly referred to as the Lemon Chiffon Heads!"

the big q

Then the Big Question:

"Can you tell us anything about the new STAR TREK movie?"

RS: "Without giving too much of the plot away, I can say this:

"The Enterprise has been redesigned. It's more streamlined now. It's been in drydock awhile and is being fitted with the most modern equipment."

"The crew? Capt. Kirk is now Adm. Kirk. Everyone from the original crew has either been promoted or is doing something else."

"Like Spock, for instance. He's retired on Vulcan, has left his hair grow long and is up in the legendary mountain fastness of the Vulcan Masters meditating, getting his mind purified, sort of doing the Shangri-la bit."

"There are a number of alien beings from all over the universe who stop by the Earth, which is at peace now, and mingle with the Earthlings. Many of the background alien masks were made by Mike Leavelley &

Rick Stratton. Fred Phillips designed the new Andorian makeup and Mike Leavelley sculpted the heads to make the masks."

"There's a new Klingon makeup as well and I worked on this with Mr. Phillips from his original design."

"We had to do 6 months' work in 3 weeks' time! There were 18 impressions to be made; 9 molds for the front of the head and 9 for the back. We had to make the masks from those molds. I kept hanging signs up around the makeup department:

HOPE & FAITH!

7 DAYS TO GO!

DO NOT COMPLAIN

BUT USE REASON!

gene not keen; wise decision

"But when the work was complete, Gene Roddenberry didn't like the masks!

"We had to start all over again with new molds!

"Then director Robert Wise didn't like the changes!

"We had to go back to the first concept!

"Life is nothing but hectic on a movie set!" RS assured FM.

Most of his work on STAR TREK, he told FM, was centered around the "Lemon Chiffon Heads". Spock's pointed ears, the Andorian makeup ("which I applied") and "I helped on the first Klingon test. Everyone—even John Chambers—worked under Phillips' direction. In addition to the previously mentioned Leavelley & Stratton, that included Mark Segal, Dee Neill (who did Shatner's makeup thruout the movie) and brother Steve, who made the original Spock ears."

"It was a challenging experience!"

a prince takes a queen

We interrupt this feature to bring you very sad news, not only for all STAR TREK fans but the entire

**"space-the final frontier,
these are the
voyagers..."**



Along with the good guys, the bad guys return. Here's a Klingon battle cruiser as it appears in the special effects lab. That shape beneath it is a draped pole which will not appear in the final fantastic space sequence.



It's Starfleet Command, outer space style. Finally, the STAR TREK fans get another glimpse of the Federation's home away from home.



Is it the spaceship Enterprise's shuttle, ably manned by Chief Engineer Scott? No! It's a clever, precise model, complete with an exactly sculpted Scotty doll.



A lot has changed on board the Enterprise while it was away. One of the most obvious changes is this new (and really weird) crew member.



The special effects people, back at work. STAR TREK THE MOTION PICTURE was a new challenge for these technicians since the effects had to be great and different.



The new, improved "sickbay," equipped with a table that can read volumes. New crewmember Ilia lays down so all her vital functions can be checked.

body of fantasy film fandom.

During the night of Thursday, 11 October 1979, Prince Sirk came in her sleep to the Queen of Vulcan, T'Pol of Amok Time, and quietly took her spirit from among us mortals.

I speak of Celia Lovsky, a darling, valiant lady who, in the last years of her life, would go neither to hospital nor the Hollywood Home for Actors, but lived alone in order to care for her beloved cats.

She lived in a tiny cottage surrounded by photos, posters, paintings & mementoes of her famous husband—Peter Lorre.

Her friendship with the late Fritz (METROPOLIS) Lang stretched back more than 50 years.

She made her first film, THE FOXES OF HARROW, in 1947; the following year she appeared with Florence Marly (later to be the QUEEN OF BLOOD) in SEALED VERDICT with Ray Milland (THE MAN WITH X-RAY EYES).

We will never forget the touching performance as the deaf-mute Mother of Lon Chaney Sr. in THE MAN OF A THOUSAND FACES.

George Pal has a little tale to tell us about her during the filming of THE POWER. "Celia was required to hit George Hamilton in the face with a flyswatter—and she was such a sweet gentle soul that she just couldn't bring herself to do it! It was supposed to be shot as a 2-shot but in the end we had to fake it and did a closeup of George being hit in the face—with my unseen hand wielding the swatter!"

George Pal's Associate Producer Gene Griffith remembers: "When that famous scene in THE POWER was shot it was bitter cold. I was freezing and everyone was complaining. Everyone, that is, except Celia. She was a real trooper & a darling person."

Gene Roddenberry reminisced: "She was the perfect choice for the matriarch of Spock's planet: regal & charismatic. And she was a joy to work with. God bless her."

Robert Bloch: "I will never forget the talk I had with her many years ago in your former home, Ferry. She was keenly interested in her profession and had a wealth of memories going back to the Golden Days of the German cinema. Like Boris Karloff, she was a very gentle person."

Her last screen performance was in the science fiction film SOYLENT GREEN with the late Edward G. Robinson.

I saw her infrequently during the last years of her life but spoke with her often on the phone, our conversations lasting as long as an hour.

The first time I ever met Celia Lovsky almost the first words she spoke to me were how much she loved the poem in our pages after Peter Lorre died on 23 March 1964. So, for her sake, I repeat it now:

*For 30 years and a few years more
You led our fears thru terror's door,
With weird wide eyes & strange-voiced lips
Your unique face launched a thousand grips.
To monsterdom, not fiend but friend:
We shall not see your kind again.
Sad-fond farewell, dear Peter Lorre
From all your fans and*

Editor Ferry

It is ironic that one of Celia Lovsky's earliest roles was on the stage in Germany portraying Alraune (twice played in films by the METROPOLIS robotrix Brigitte Helm) for Alraune Madrugue was soulless—and Celia Lovsky was anything but that!

There is a famous mundane film that has been made



Here's a great glimpse of the newly updated Bridge. It's sleeker, more functional, and photogenic to boot!

4 times, I believe, most recently with Barbra Streisand, before that with Judy Garland. In each version of the story there is a scene at the end that brings a lump to the throat & a tear to the eye as the wife of the film star who has committed suicide, herself a star, steps up to the microphone and, instead of identifying herself by her own name, proudly proclaims: "This is Mrs. Norman Main."

Celia Lovsky was Peter Lorre's first & last love and, in bidding her farewell, I believe there is nothing that could be said that would please her more than to say: "May you be reunited with him, dear Celia—Mrs. Peter Lorre."

* * * * *

Our space for STAR TREK is at an end now. In closing, let us say this is only an opening. Gene Roddenberry & Robert Wise tell us:

Our picture is what the magic of imagination is all about.

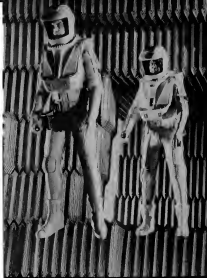
The power to soar beyond Earth, to be unshackled among celestial forces, to float freely in that dimension of space where time exists in a different form.

It is a reality that exists a million light-years away from now.

If art imitates life, science fiction has attempted to imitate the beyond. Science fiction is a boundless terrain, stretching the limits of possibility to its nth degree. For the hundreds of artisans involved—actors, technicians, production coordinators—STAR TREK: THE MOTION PICTURE has meant 3 years of bringing to cinematic life that which has never been seen on the screen. The goal: to dazzle the senses, to make visions soar. To make possible that journey to the second star to the right, straight on until morning.

Right on!

END



Mr. Spock and Captain Kirk drift into a brave new world . . . a world "where no man has gone before!"

STAR WARS

ELECTRONIC GAME COMPUTER AND RADIO CONTROLLED SAND CRAWLER

STAR WARS ELECTRONIC ACTION BATTLE COMPUTER

STAR WARS ELECTRONIC BATTLE COMMAND An exciting new, interplay electronic combat game which allows you to simulate the battle action from Star Wars. From the simple to the complex, from one to three players, this new electronic game allows for any level of play! Simulate interstellar dogfights, simulate all the violence of hyperspace action such as the landing on Mos Eisley, being trapped in a black hole and having your force units raised. Then contend with the hidden wrinkles of hyperspace that can bounce you into other sections of the universe! For hours of combat thrills play against your friends or the machine itself! Uses 3 AA batteries or a special adapter not included. #26117343-25



RADIO CONTROLLED SAND CRAWLER



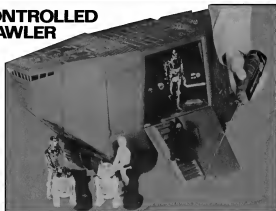
Use the radio control line to help Jaws escape Stormtroopers.



Set up Jaws and R2-D2 at the control panels.



Blaster like R2-D2 and other Star Wars figures into Sand Crawler.



RADIO CONTROLLED JAWAS SAND CRAWLER A genuine working replica of the giant tank-like sand crawler the mysterious Jawas use to navigate Tatooine's deserts and seas. This 16" long behemoth on wheels is controlled by a two-channel wireless radio that can operate as far away as 20 feet! The three working tread-like wheels permit the sand crawler to move in almost any direction. The roof hatch opens to reveal a detailed control room with enough room for several Jawas. A large side panel opens to become a step ramp into the interior of the moving fortress with plenty of room inside for the transporting of any Star Wars action figure. On the under carriage of the crawler is a manual elevator for lifting salvaged droids into the interior! Use your sand crawler, molded in highly detailed and durable brown plastic, to escape the menacing hordes of Stormtroopers after R2-D2's secret message! Help Luke and Leia and Chewie and Han and all the other Star Wars action figures gang escape death! 2 nine volt batteries and 2 "D" batteries not included! #26118849-35



**via
magicarpet**

ARABIAN ADVENTURE

by tom mcguffin

TEXT CONTINUED OVERLEAF



Oliver Tobias, who plays Prince Hasan, takes a break between takes.

SINBAD!

The THIEF OF BAGDAD!

Here is a story in that vein, straight out of the Arabian Nights.

It begins, as all good fairy tales do, once upon a time, in a land far away. At the foot of a large mountain is the city known as Judar. There is no happiness here. It is a city of troubled people, for they are ruled by a cruel & ruthless sorcerer, the evil Caliph Alqazaz. His power grips the city in fear. He cannot be resisted.

The secret of his power lies in a cave, deep within the magic mountain. No one but Alqazaz has entered this cave. No one but he knows about the Mirror of the Moon and its slave spirit, the spell-bound soul & doppelganger of the evil Caliph himself. (Doppelganger is a German word meaning a ghostly double or counterpart of a living person.) Alqazaz's doppelganger wants nothing more than to see the Caliph's downfall. If only he could, he would himself destroy his alter-ego. But alas, he is a prisoner.

rosey future

Alqazaz lacks only one thing which would make him the most powerful man in all the world: the Rose of Elil. He even knows where this rose can be found. There's only one small catch, which his doppelganger is happy to inform him of: the legendary rose can only be plucked by a good & honest hero.

This naturally leaves Alqazaz out in the cold.

Unless, of course, he could persuade some good & honest hero to pluck it for him.

Enter one G&H hero. His name, Prince Hasan. He is the handsome young heir of the sultan of faraway Baghdad. He has come to Judar to ask for the hand of Alqazaz's beautiful step-daughter, Zuleira.

Prince Hasan has not actually seen Zuleira. How could he? She has been kept a prisoner in the palace ever since she was born. It seems that Alqazaz murdered her father so that he could marry her lovely mother. But her mother has long since been dead and Zuleira remains

alone. There he tells Alqazaz the reason for his visit.

Now Alqazaz may be a lot of things—evil, sneaky, dishonest, underhanded, nasty—but stupid he is not. He takes one look at Prince Hasan and knows a Good & Honest Hero when he sees one.

Of course, he thinks the marriage is a wonderful idea. Terrific. That could be better than to wed his step-daughter to the heir to the Sultan of Baghdad? He's 100% for it.

Just one little thing first, tho. A small favor, nothing really. A fair exchange for the beautiful Zuleira. If Hasan would only bring him back a flower, a rose to be exact, found only on the enchanted island of Elil, he would be most grateful.

It doesn't seem to Hasan that the Caliph is asking too much. It's a bargain.

guard that bod

Alqazaz suggests, to insure Prince Hasan's safety, that he take along a bodyguard. After all, some of the people in Judar have been a tad bit out of hand lately. The Caliph introduces Hasan to Khasim.

Bodyguard, nothing. Actually, this Khasim character is the Caliph's "eyes & ears", always searching for signs of trouble in the market place. (Plus he is quite gifted in the fine art of assassination.) Khasim has already informed Alqazaz that the people of Judar are already on the brink of revolution. As soon as Hasan has gained possession of the rose, Khasim is instructed to kill him.

As it turns out, the need for a real bodyguard is almost immediate. Before the Prince can even get started on his quest, he is attacked in the market place.

peachy princess

Majeed is an orphan who, while crossing the desert with his pet monkey, happened upon a strange, blind beggar woman. Being the nice guy that he is, Majeed offered to help the old gal. As it turned out, the old beggarwoman was in fact Vahista, a Jimnee princess. She had been waiting for a thousand years to be freed from a wicked spell thru the magic sapphire that Majeed had found in a peach someone had tossed to him.

After being transformed back into her beautiful self, Vahista grants Majeed three wishes to be used if ever his life should be in danger.

Majeed is caught in the middle of



Not a sorcerer to be trifled with is he, Christopher Lee.

a terrified captive. Still, word of her beauty has spread across the Eastern continent. And what with the arrival of this young prince, there's hope for her yet.

out of this whirl

Hasan is fortunate enough to be witness to the usual angry uprisings by some of the city's aggravated citizens. It doesn't last long. Alqazaz puts the skids on it by conjuring up a raging whirlwind. Most of the people rush inside to escape possible death. And they know if they emerge after curfew they'll be pushing up dirt.

Hasan finds his way to the pal-



Don't look now but he's what
your editor would call an Ara-
bian Nightmare!

Prince Hasan's battle after he is pursued by Alquazar's Mauve Gang of spies, who attempt to rob him of the magic sapphire.

The orphan boy wishes himself to safety. He, along with Hasan & Khasim, is whisked onto a magic carpet. It flies over the rooftops of the city, toward the enchanted island of Elil.

Khasim doesn't like this boy with magic powers. A person with such power could prevent him from carrying out his mission.

boy overboard

Khasim takes the first opportunity to get rid of Majeed. The moment Hasan isn't looking, he throws the young-man over the side of the carpet. Hasan is powerless to save his newfound friend.

Getting to the island itself proves no major problem. It is what happened afterwards that gives Hasan a run for his money.

First—in order to be reunited with Majeed, it is necessary for Hasan to defeat Vahista, who has made herself huge & somewhat frightening.

Second—Hasan has to help Majeed escape from a cavern of gigantic monsters. No ordinary monsters here. They are made of metal, con-

trolled by the guardian of the precious rose.

Third—the rose is at the far end of a long trail, protected by a quagmire, surrounded by thorny branches, plus the petrified forest. The gruesome truth about this particular petrified forest is that it is made from the hands of previous men who have come, unsuccessfully in search of the rose

quest perilous

Majeed wishes him luck as Hasan begins the dangerous quest. But his efforts prove fruitless. Well, turn about is fair play, so Majeed, using his small size to his advantage, makes his way between the deadly branches, across the petrified forest of hands, and returns with the rose, which he gives to Hasan.

Khasim moves with the swiftness of a cobra. He strikes a terrible blow at Hasan, snatches the rose and leaps onto the magic carpet for a quick getaway. But it isn't quick enough. Majeed's pet monkey saves the day by grabbing the flower from Khasim. He must now return to Jadur, and Alquazar, without it.

Alquazar is less than pleased. And Alquazar being what he is, he is not someone whom one should real-

ly get on the bad side of.

Khasim begs for mercy but his plea falls on deaf ears.

Poof.

Khasim is transformed into a huge, ugly toad, probably his true personality all along.

Zuleira manages to sneak away from the confines of the palace and decides to do a little snooping. She discovers the Mirror of the Moon, the secret of Alquazar's evil power. And she is caught!

Back on the enchanted island of Elil, Majeed calls upon the power of the sapphire to return Prince Hasan to life.

There is no time to waste.

The magic rose returns Majeed & Hasan to Jadur.

destination: california

There is only one thing left to do now: overthrow the wicked Caliph and rescue Zuleira in the process.

They enlist the aid of Abu, whose carpet shop in the bazaar has been the center of revolutionary activity. Abu informs the rest of the rebels of the plan, including Asaf, a brawny barrower, and Selim, a water carrier.

Achmed, head of the Caliph's acrobatic spy ring, gets wind of the

plan. He informs Alquazar.

The sorcerer calls upon his black powers to defeat our 2 heroes.

Will Prince Hassan save the beautiful Zuleira?

Can Majed survive Alquazar's evil powers?

What will happen when Abu and his men come face to face with Achmed & his deadly army?

Who will win the flying carpet battle?

Is it possible that, against all odds, good will triumph over evil?

You'll find the answer to all of these questions and much, much more when you see ARABIAN ADVENTURE, producer John Dark's magical fantasy adventure.

dark knowledge

"It is the real pure classical fairy story," Dark says. "And like all real fairy stories it combines a lot of romance & beauty with a lot of unpredictable scary happenings & the kind of violence one read about as a child in the occult world of Eastern fairy tales."

"These Eastern tales, such as 'The Thousand and One Nights', abound with lovely excursions into pure fantasy. It is a very beautiful period & a very beautiful territory and we hope to recreate, in our story, the architecture & the wide variety of costume of the time, in addition to some very exciting & colorful special effects—special effects such as an army of flying carpets, the distant magic of this Eastern lore."

"ARABIAN ADVENTURE is an amalgam of lots of stories, lots of ideas from Eastern legendary literature, introducing occultism, a magic

mirror, a wicked sorcerer, a handsome prince, a beautiful princess... all woven into a fascinating script by Brian Hayles, author of WARLORDS OF ATLANTIS and one of the most vividly imaginative talents in the writing field... I have ever come across."

"We simply asked him to write an Eastern fairy story and he came up with ARABIAN ADVENTURE, which contained all the ingredients for dazzling & escapist family entertainment beyond our wildest dreams."

"The story really boils down to a quest for truth & beauty against the forces of darkness & evil, represented by Alquazar, the Caliph who rules his kingdom of hard-working tradesfolk with despotic tyranny. But like most megalomaniacs, he is struggling for total power on an even larger scale. Total power in this case means the possession of the magic rose on the enchanted island of Ellil, which he is told by the imprisoned soul of his alter ego or better self can only be plucked by somebody who is pure & honest."

The producer stopped himself from revealing any more of the plot but did talk a little more about Alquazar.

guessing game

"Alquazar is a tall, dark, handsome, frightening-looking man—a completely domineering megalomaniac with a resonant voice which booms thru his kingdom from his magic mountain top. To play this role it was necessary to find an actor who had the physical attributes, the acting ability and who instantly

conjured up to the screen audience an aura of evil as soon as he appeared on the scene. There can be only one actor who has all these capabilities—and in addition the versatility to switch from the wicked sorcerer to Alquazar's doppelganger, his imprisoned soul spirit who longs for his freedom to support the forces of good who strike to overthrow the evil sorcerer."

Now who could that actor be? Can you guess? His is a very familiar face to horror movie fans. Here are a few clues. He has played:

The Frankenstein monster.

Count Dracula.

The Mummy.

Henry Baskerville.

Fu Manchu.

Rasputin, the Mad Monk.

Still a few of you who don't know,

eh? Well, he has also appeared in:

CORRIDORS OF BLOOD.

THE MAN WHO COULD

CHEAT DEATH.

CITY OF THE DEAD.

HANDS OF ORLAC.

TERROR OF THE TONGS.

CASTLE OF TERROR.

THE GORGON.

He has fought the Devil as the Duc de Richleux and has served the Devil in HORROR HOTEL. He has played Count Dracula in at least 7 films. He now rivals Bela Lugosi for being identified with the role.

"he had to be lee"

If Christopher Lee doesn't know how to play a totally evil character by now, after appearing in more than 50 terror films, then nobody does. Lee takes his evil roles seriously and doesn't like it when some producer or director approaches the genre with their tongue in their cheek.

"I think that sort of attitude is playing down to the public," Lee said. "I don't think people like it. I don't think they appreciate it either, because people who go to see a character like that are going to see him seriously. They don't laugh at him. That I know. They may laugh at some of the things in the picture but they'd never laugh at me... to my knowledge."

We doubt very much if anyone will be laughing at Christopher Lee in ARABIAN ADVENTURE. Booming & hissing, maybe. But not laughing.

Others in the cast include Milo O'Shea in the role of Khasim, Alquazar's toadying spy. Oliver Tobias plays the handsome & fearless Prince Hassan. Emma Samms is the beautiful Princess Zuleira. Ma-



Two of the Caliph's henchmen bring news to Alquazar via aerial express.



A duel to the death for Prince Hasan as he attempts to rescue the princess.

jeed's part is handled by Puneet Sira. He also on the lookout for PETER CUSHING & Mickey Rooney.

six pix

ARABIAN ADVENTURE marks the 6th John Dark/Kevin Connor joint venture. Their first 3 films were BEYOND THE GRAVE, THE LAND THAT TIME FORGOT & AT THE EARTH'S CORE.

Both THE LAND THAT FORGOT & AT THE EARTH'S CORE were adaptations of Edgar Rice Burroughs stories. The first picture starred John McEnery, and Doug McClure, who would repeat his role in the second adventure-fantasy that also starred Peter Cushing & Caroline (STAR CRASH, GOLDEN VOYAGE OF SINBAD) Munro.

Their third Burroughs feature, THE PEOPLE THAT TIME FORGOT, proved equally successful for the Kevin Connor-John Dark team. This time Patrick Wayne was in the lead: most FM fans will remember he was Sinbad in the most recent Harryhausen adventure, SINBAD



Princess Zuleira (Emma Samms) wonders if she will ever escape from the tyrannical Alqazaz.

AND THE EYE OF THE TIGER. (Doug McClure was also in PEOPLE THAT TIME FORGOT but he was lost for a good deal of the time.)

The team decided it was time for a change. Rather than adapt still another Burroughs novel—and there are certainly plenty of them—they formed their own story idea. It was in the same mold—fantasy, adventure, science fiction, glamor—but it was an original script by ARABIAN ADVENTURE's creator, Brian Hayles. The result was WARLORDS OF ATLANTIS, an exciting underwater adventure complete with a giant octopus, mutated monsters (Zsargs & Mogdians) plus the undersea world of Atlantis.

There's certainly nothing new about Atlantis, which has been the subject of a number of fantasy-adventure pictures, including George Pal's ATLANTIS THE LOST CONTINENT. But Dark & Connor approach each of their projects with fresh enthusiasm.

ARABIAN ADVENTURE should prove to be as exciting as their previous efforts.

THE LEGACY



A cat has 9
lives but for some
humans one is
enough -- if it's
eternal.

...of terror

© eddie edwards

The water in the pool mysteriously takes on a glassy surface . . . and the swimmer drowns.



SMACK! By the time Maggie Walsh (Katherine Ross) & her boyfriend, Pete Danner (Sam Elliot) see the 1937 Rolls Royce round the blind curve in the road, it is too late to do anything but run into it.

Their motorcycle collides with the car. The impact sends the young pair flying thru the air. Their bodies strike the pavement. They are dazed & confused.

As they lie there, hurt, stunned, it occurs to them that the idea of touring the beautiful English countryside by motorcycle may not have been so good after all.

The next thing they see are 2 men. One is Jason Mountlive (John Standing). He is the owner of the car. The other is Harry (Ian Hogg), the chauffeur. They ask if the two of them are badly hurt. Maggie & Pete take inventory and decide, except for a few minor scrapes, the spill has left them virtually unharmed.

The same, however, cannot be said for their motorcycle. The machine has come to a rest in a hedge off to one side of the road. The wheels spin uselessly. It's a complete wreck.

Jason Mountlive apologizes to them. He offers to make arrangements about the motorcycle in one of the nearby villages. Perhaps they can fix it or supply a new one. Whatever, until something can be done about their transportation, he invites them to his home for a spot of tea.

Pete & Maggie are reluctant. And still a little shaken. But they don't know what else to do. They're stranded out in the middle of nowhere if they don't

take the English gentleman up on his offer. So they go with him.

enigmatic englishman

A mysterious telephone call has brought the young couple to England. Maggie is a designer. Pete is an architect. The two live together and work together in Los Angeles. They have been invited to England for an assignment.

Jason Mountlive's home turns out to be a gigantic mansion of the 16th century variety. Maggie & Pete are quite surprised. Neither of them seems to notice that their host appears to be aging before their very eyes. Nor do they see the pill that Jason secretly pops into his mouth.

The car pulls to a stop. Maggie steps out of the Rolls and is immediately frightened by a ferocious, snarling Doberman.

Jason's command quiets the animal.

Maggie is still a little shaken. First she's knocked off a motorcycle and then she's confronted by a vicious canine.

Jason assures her she's safe from the dog and tells the two of them to go on inside and find his nurse. It is she who will take care of whatever cuts or scratches they have.

Pete & Maggie enter Ravenhurst.

Jason nearly loses his footing. The moment the young couple are out of sight he has allowed himself the luxury of being old. He doesn't have to pretend

any longer. The chauffeur rushes to his side to support Jason's aged body. He looks tired . . . weak. He's not at all like a man who is supposed to be in his 40s.

Harry ushers Jason into the house.

The cat is waiting for him, Jason's white cat.

He strokes it, careful not to get the fur caught by the uncommon-looking silver signet ring that he wears on the finger of one of his mottled hands.

macabre mansion

Meanwhile, Maggie & Pete explore the multi room mansion. It's quite different from their place back in Los Angeles.

And then, once again, Maggie is frightened. An ominous figure moves from the shadows.

It is the nurse, Adams. She introduces herself. "I didn't mean to frighten you. Follow me, please."

She leads them down a corridor to one of the rooms which, she informs them, will be their room for as long as they intend to stay.

The room is already prepared. It's cleaned & dusted. The sheets on the bed are freshly washed.

It's as though they have been expected.

But that's impossible.

Isn't it?

curious quartet

The next mysterious event is the arrival of 4 more guests. They are:

Karl (Charles Grey), a self-assured German with a granite jaw and a shock of silver white hair;

Jacques (Lee Montague), a sophisticated, successful international French hotelier;

Barbara (Hildegard Neill, an arrogant ex-model, now the head of a large publishing company; and

Marie (Marianne Broome), a young & pretty Italian.

Maggie & Pete watch this quartet people from their bedroom window. They step out of the helicopter in which they have arrived and march toward the house.

The couple speculates about the new arrivals. But not for too long. Peter wants to take a shower.

He adjusts the spray to suit him, removes his clothes and steps into the shower.

Suddenly, and for no apparent reason, the water becomes scalding hot. It splatters against his body mercilessly.

He manages to escape before any real damage is done.

He begins thinking that there's something peculiar about Ravenhurst. There's something peculiar about the two of them being there. Adding to his mounting suspicions is Pete's discovery of a 18th century portrait hanging on one of the walls of the mansion. It's a painting of a woman who looks exactly like Maggie. Pete's curiosity turns to concern. Perhaps, he thinks, the encounter with the Rolls Royce wasn't an accident at all.

Still another guest comes to Ravenhurst. This time it is Clive Jackson (Roger Daltrey), a corrupt manager of various rock groups. When he joins the others, Karl announces that The Six are together at last.

the unholy 6

The Six are all very rich.

The Six are all, as Jacques states, in Jason's everlasting debt.

And all six wear identical silver signet rings.

While The Six, or at least five of them, are chatting with one another, Marie decides to take advantage of

the indoor swimming pool. She moves thru the water gracefully, an expert swimmer. After some practice strokes, she submerges her body all the way underwater. But just as water had become an enemy to Pete, likewise Marie soon learns the terrible fate in store for her. For when she paddles her way to the surface of the water, she feels a barrier, as tho she has become a prisoner. Desperately she swims thru the water, pushing at the water's surface, trying to find a hole that will allow her rise and gulp lungfuls of precious air. Hopelessly she struggles. Only the white cat is there to witness the grotesque event. Oh, yes. And some mysterious person seen only as a shadow on the floor, next to the cat.

When Marie's body is finally discovered, her death is a shock to everyone. None can understand how such an expert swimmer could have drowned. The cat can't tell them about the water, which is perfectly normal now.

ring of doom

Maggie is summoned to Jason's room.

Alone.

When she enters she is surprised to find the rest of the guests already there. They are gathered around Jason's bed as tho it were some kind of shrine they had come to worship at. It is a creepy sight to say the least and all at once she wonders if she has made a mistake in coming there.

A hand shoots from behind the plastic curtain. It grabs her wrist. It is cold & clammy.

Maggie tries to pull free but it is as tho she is caught in a vise. She can't understand how a hand so gnarled & feeble-looking can be so powerful.

Another hand pushes its way between the curtains. Only this one isn't making any attempt to grasp her. Instead it offers her something.

The ring.

The next thing Maggie sees is Pete's concerned face. She knows she must have fainted and takes comfort in the fact that she is back in her room.

The ring is on her finger.

Maggie tries to slide it off.

Pete tries to slide it off.

The ring is immovable, almost as if it has become a part of her hand.

There is only one thing left for them to do.

Run.

in the grip of the unknown

Making sure they aren't seen, Maggie & Pete bent a hasty retreat from the house and to the stables where they find a couple of horses to use in their escape plan. Together they ride away from Ravenhurst, toward the nearest village. They can get help there. They'll be safe.

Or so they think.

The first village they come to is almost deserted. And somehow the local inhabitants aren't there anymore. They have all been replaced by the servants from Ravenhurst.

No time to lose now. They return to the mansion and steal the Rolls. But like characters in some horrible nightmare, Pete & Maggie find themselves back at the mansion, the car acting with a will of its own.

Maggie knows now that there is no choice in the matter. Whatever is happening is beyond their power to stop or escape from. They will have to remain and see it to its conclusion. She is frightened.

But Maggie isn't the only one feeling the grip of fear.

Jason—"a mass of tubes surrounding his face as if some mad tarantula spun a web around him."



Karl is worried since the incident with Clive. It seems the poor bloke choked to death on a chicken bone. The nurse had done everything she could but he died in the middle of a tracheotomy. What startled Karl more than anything else was the fact that Clive hadn't eaten any fowl that evening. So when he sees Maggie & Pete, he tells them—

"The secret of ravenhurst"

The portrait that Pete had seen earlier—the woman who looked like Maggie—was, in fact, a witch who had been burned at the stake for practicing the black arts. Jason is her illegitimate son. And since the woman was killed during the 16th century, that makes Jason several hundred years old. This is possible because he

has inherited the witch's power & her soul. And Maggie is the descendant of that witch.

Before Karl leaves them he hands them a book, *Satan's Law*, which the witch had left behind.

Newsclippings, discovered while they study the contents of the book, reveal that each of the guests at Ravenhurst have criminal records. The two who have died did so in the same manner that they caused some other person's death. No such information exists on Jacques, however.

Jacques must be the murderer. And then it happens.

mirror of murder

Barbara is sitting in front of her mirror when the glass suddenly explodes. The jagged pieces slice her



Gruesome remains of one of the gargals in the macabre mansion of mystery & horror.

around him. His features are unrecognizable. His hair is white & thin, stiff & wiry like straw. His skin has become misshapen with the age of hundreds of years.

The old man tells Maggie that he had made a pact with the Devil. Eternal life for 5 damned souls.

Maria.

Clive.

Karl.

Barbara.

Jacques.

Eternal life which will live on in Maggie's form.

immortal evil

Pete manages to struggle his way into the mansion and to Jason's bedroom. Nurse Adams is guarding the door. Pete tries to push his way past her but she restrains him. With all his strength, he pulls her body away from the entrance and throws her down the stairs. He then proceeds to destroy Jason's room, smashing everything in sight. A fire breaks out. The flames lick at Jason's decrepit form.

Pete takes Maggie into his arms. Together they walk down the stairs.

Nurse Adams is nowhere to be seen now. Instead there is the contorted, lifeless body of the cat.

Maggie revives it. And it becomes Nurse Adams.

The servants gather around to offer Maggie their respect & devotion.

Maggie takes Pete's hand and slides the signet ring onto one of his fingers. She has accepted her legacy.

* * * * *

It looks as if Jimmy Sangster's legacy to his audience is millions of goosebumps & tingled spines. Sangster is responsible for the original story on which *THE LEGACY* is based. He's right at home with bursting mirrors, deadly swimming pools, sinister fireplaces, witches, murders & spooky old mansions.

Jimmy Sangster began his writing career with Hammer Films. He was the one who wrote *THE CURSE OF FRANKENSTEIN & X—THE UNKNOWN*, 2 features released together in the summer of 1957. It wasn't long before he was back at the typewriter, this time to script a remake of Universal's classic *DRACULA* which had starred Bela Lugosi. Hammer's *DRACULA*, known in the United States as *HORROR OF DRACULA*, not only insured Sangster of a place in horrordom but the film's 2 stars, Christopher Lee & Peter Cushing, as well.

out of lock

Next came *THE MUMMY*. Once again Peter Cushing was the good guy and Christopher Lee, wrapped in cloth, was the badgie. Everyone remembers the scene where Lee smashes thru the glass doors to get to Peter Cushing in his library. Lee certainly remembers. "It was a prop door made of light wood," explained the actor. "But part of the trick in that sort of thing is to make sure the door isn't locked so that it bursts open just after your blow begins to splinter it. On this occasion, the door had been locked. I nearly knocked myself out going thru it and dislocated my shoulder. Going thru swamps, holding girls out in front of me—the strain on one's arms & back is tremendous. And with all the wires & tubes & jets & pipes in the studio tank crashing into your shine . . . I was torn to bits, bleeding all over the place."

But those difficulties didn't seem to stop Lee, who paraded thru a series of horror movies, more often than not as Dracula. And the only difficulty Sangster

flesh like knives. One piece goes deep into her chest. . . thru her heart.

Karl is standing near a fireplace. In an instant, flames lash out to envelope his body. Pete would later find his charred remains lying on the cobblestones in the courtyard.

When Barbara is found, there are no fragments of glass poking her body like a pin cushion. The mirror is whole. Just like with Maria, there is no evidence of what actually transpired.

Before anything else can happen, Pete finds an old crossbow to use as a weapon before confronting Jacques, whom he believes to be the murderer. They fight. Pete wounds Jacques but is himself hurt when his opponent shoots him in the leg with the blast from a shotgun.

ready, aim, fear!

Standing on top of the roof, Jacques now sets his sights on Maggie.

Ready.

Aim.

A light squeeze on the trigger and . . .

The barrel closes.

The rifles explodes.

The blast knocks Jacques off his balance, backwards.

He falls thru the glass roof of the pool.

Maggie is now convinced that she is somehow responsible for all of the deaths. There's only one person who can tell her how & why. She hurries away from Pete to find Jason.

Once again Maggie enters Jason Mountlive's bedroom. This time, it is she who pushes her way thru the plastic curtains.

Jason is there, in bed, a mass of tubes surrounding his face as if some mad tarantula had spun a web



Mirror, mirror on the wall...why did you shatter and make her dead fall?

suffered was running out of typewriter ribbons.

The same year that **HORROR OF DRACULA** was released, both **BLOOD OF THE VAMPIRE** & **THE MAN WHO COULD CHEAT DEATH** played to frightened audiences.

Other Sangster credits include **THE TROLLENBERG TERROR** (known in the U.S. as **THE CRAWLING EYE**), **SCREAM OF FEAR**, **MANIAC**, **THE NANNY**, **THE ANNIVERSARY**, **FEAR IN THE NIGHT** and, serving as director, **HORROR OF FRANKENSTEIN** & **LUST FOR A VAMPIRE**.

the ghastr cast

Several members of **THE LEGACY** cast are also no strangers to horror & sci-fi.

Katharine Ross became one of the robot **STEPFORD WIVES** and had to battle a horde of grasshoppers in Irwin Allen's **THE SWARM**. (It could have been worse: Peter Graves had to battle giant swarms of grasshoppers in **BEGINNING OF THE END**.)

Sam Elliot barely escaped croaking by **FROGS** a few years back when he & Ray Milland starred together in that film.

Marianne Broome, a former Olympian swimmer who plays the Italian society hostess, started her film career with **ROLLERBALL**. She was also the French princess in **THE SLIPPER & THE ROSE**.

And who can forget Charles Gray as the evil Mocata in **THE DEVIL RIDES OUT** (also known as **THE DEVIL'S BRIDE**) or his villainous role of Blofeld in the James Bond adventure **DIAMONDS ARE FOREVER**. He was also, just for the record, the narrator of **THE ROCKY HORROR PICTURE SHOW**.

diabolical debut

However, the director of **THE LEGACY**, Richard Marquand, is new to horror films. In fact, he's new to films. This marks his directorial debut.

"My research has been to screen every possible movie of the genre I could find and to see how the masters work," said Marquand. He smiled a bit when he confessed that he normally didn't watch horror movies. "They scare the living daylights out of me!"

"**THE LEGACY** is a modern story of the real world and that is why the events that take place are so frightening."

"We took a long time to find the right locations. We needed a manor house that was both elegant and looked as tho it had been lived in for generations, and we found one in Surrey. Our luckiest find was the village of Hambleden in Kent. We had extraordinarily specific requirements. The village had to be within easy reach of London, with a look of a contained hamlet. No petrol pumps or telephone wires."

Maggie learns Jason's terrible secret--and receives her fantastic legacy.



"It had to have 3 roads leading into it. It had to have a butcher's shop with a garage within 20 yards. The garage had to have an open workshop area in the front, an office with plate glass windows and beyond that a further workshop area with a hydraulic lift for a car. We drove into this village, parked the car and there it was. Just perfect. Predestination. However, I suppose you start looking for the supernatural when you're involved in this sort of movie."

They didn't have to look far. It seemed that the 1937 Rolls Royce, a featured player in the film, met with so many mishaps that it became known as "Jason's Jinx".

For some time the car refused to travel in anything but reverse gear.

Traveling to location, something happened to its back axle and steam began pouring from it.

The final caper was a flat tire.

stormy weather

The weather during the shooting of *THE LEGACY* was apocalyptic. It rained for several days and the sky was gloomy & foreboding. Normally a production outfit wants to avoid this type of weather like plague. It means delays, always costly when you're paying an entire crew to sit around waiting for the sun to shine. But such was not the case this time. "It was wonderful for us," cameraman Dick Bush explained. "In a conven-

tional film, the audience just wants to see everything. It's got to have atmosphere but you can't have dark shadows in a comedy, for example, because the audience needs to know everything is light & airy. But in a terror film like this, you can let dark shadows play a great part, so the audience isn't sure if anything is lurking in there. It's what you don't show that sometimes makes it frightening."

The 16th century manor house of Loseley Park, surrounded by rolling fields, seemed an idyllic pastoral scene and hardly the setting for the macabre happenings of *THE LEGACY*.

For Sam Elliot, it seemed that the sequence in which he attempted to rescue Maria (Marianne Broome) from the deadly swimming pool would be a snap. He had, after all, spent his summer high school vacations as a lifeguard in local swimming pools. He was, in fact, the star of the movie *LIFEGUARD*. But such was not the case.

"The rescue was hard for me to deal with," Elliot said, "because what was right for the camera angles was not technically right to save someone."

THE LEGACY is a Universal picture, released in Technicolor & Dolby Stereo, produced by David Foster who was responsible for the suspenseful psychological thriller *PRETTY POISON*. The running time is 100 minutes.

MYSTERY PHOTO

YOU SAID MOUTHFUL

#120 IS IT DR. JEKYLL & MR. SNIDE?
LOVE AT FIRST FRIGHT?
JAWS STRIKES BACK?

If you think you recognize this face you can tell us the name of the movie the beast appeared in. It was a British film that took us back to the good ol' days of witchcraft & witch hunts. That would-be hunters hadn't reckoned on the most dreadful curse of all time and because of their ignorance they unleashed a terror beyond description! Rearrange the clue below and you should come up with the title of this movie. **FETCH HER BY A NOSE**



ANSWER MYSTERY PHOTO No.119

Last time it was THE PHANTOM OF THE PARADISE that puzzled many of our readers. As we went to press, answers were still coming in on #117, and among those who correctly identified Elia Landhester as the Bearded Lady were DAVID PALEN, CLYDE G. EURE, GLENN GRACZYK, JAMES WALTERS, JIM S. HART, DAVID NICHOLS, CHAS. G. BENTLEY, DONNA ST. JAMES, BOB SAUBLITZ, KEVIN SPICER, RANDY CARICO, ROBIN KIRBY, CATHY BARNES, JOHN OJEDA, SCOTT KERN, WALTER PRUCICH, LAWRENCE WOLFF, ANDY LEY & "SKROOVILUS".

shedding some light on

THE BLACK HOLE



This robot can't think, it can only kill with deadly accurate laser beams. It's just one of the dangers presented during Walt Disney's Production's \$30 million dollar epic THE BLACK HOLE.

BLACK COAL dipped in the darkest tar, wrapped in a grizzly bear's eclipse—that approximates the BLACKNESS of a black hole.

A black hole may be described as an ebon enigma.

A nothingness that's something else.

A funnel to infinity.

A cosmic tunnel. Or:

A dynamic

Dramatic

Dynamite

Demolishing

Multi-million \$ Space Epic from—

Disney!

a disneying experience

Since even the educated guesses of famous astronomers leave room for wild speculation concerning the properties of a black hole, as we go to press we have the spectacle of a titanic cinematic undertaking scheduled for Christmas release—which around Halloween didn't yet have an ending!

Not since 2001: A SPACE ODYSSEY has there been such a fantastic situation.

Arthur C. Clarke & Stanley Ku-

brick huddled for an entire year over the script of 2001, then production was started *without* a climax *having been contrived!* Con Pederson, artist & sci-fi author, was called over to London to rescue the script by creating an ending for the picture.

We all know the result.

But as the words are written, we don't know what the finale of THE BLACK HOLE will consist of.

Some weird rumors have leaked out.

One has it that the intrepid adventurers go thru the holocaustic hole and come out the other end... over the Vatican in Italy! (From Black Hole to Holy Mass? Well, it would be different.)

Another scenario has time slow down and stop as the astronauts take a kind of Moebius trip lasting thru all eternity.

Again—this notion might be called "The Amazing 50-Mile Woman"—it has been suggested that the spaceship Cygnus, which is captured by the gravitic forces of the Black Hole, emerge from the other end of the hole to land... in the palm of a guestess of a Giar World!



Robert Forster stars as Capt. Holland and Yvette Mimieux co-stars as Dr. McCrea in THE BLACK HOLE.



The towering robotic creation known as Maximilian stands at the forefront of the shrouded aliens, awaiting the arrival of the human explorers.



Hooded humanoids, with illuminated eyes like Morlocks, perform a macabre funeral service for one of their deceased kind in the depths of space.

beyond belief

You know something?

Nearly 50 years before black holes were ever heard of, when I was in my early teens, I put my tiny brain to work speculating about what might be at the end of space.

I wrote (handwrote, I think) a story called "Beyond the End of Space". (A few years later, 1933, to be exact; a young newcomer by the name of John W. Campbell Jr. had a story by the same title published in *Amazing Stories*. I don't recall what the legendary Campbell postulated would be found beyond the end of space, and my story was never published; but I do recall the denouement of my tale.)

My spaceship soared thru the Universe, galaxy beyond galaxy, clear across the Cosmos, out beyond the stars into a realm of Stygian blackness; a lightless, matterless, voidal vacuum of utter nothingness.



The art of PETER ELLENSHAW as he renders a startling sequence of destruction involving the starship Cygnus in *THE BLACK HOLE*.

Until—

A wall suddenly confronted my cosmonauts!

A curving wall, as tho the interior of a hollow globe.

The Explorers into Infinity (as Ray Cummings would have named them) turned disintegrating rays on the wall, as I recall, and bore a tunnel thru it.

And when they came out on the other side, what did they find?

Their spaceship was on the shore of an alien sea.

Our entire Universe was contained in a grain of sand on a greater world!

Wouldn't it be funny if what I daydreamed up as a kid in high school, way back in 1929 or 1930, became the surprise ending of this great space adventure film?

It seems as sensible an ending as any.

Not to worry, tho, Disney Studios, if your climax should happen to copy mine: I don't believe



Confrontation! Creation & creator Maximilian (left) wonders what Max-
imillian (right) has on its mechanical mind



The crew of a misguided American spaceship get caught up in the adventure of a lifetime . . . on a ship heading for a black hole.

anybody ever saw my unpublished story except perhaps my grandparents or maybe one of the members of my Boy's Scientifiction Club. . .

xmas present

The film opens (both literally & figuratively) the day before Xmas. That is to say, in the movie the date is December 24, and the picture itself has been scheduled for Xmas release.

We see the deepspace explorer

ship *U.S.S. Pelosino* lost among the stars as a narrator's voice sets the scene for us:

"Man's long search for life in the last uncharted area of this galaxy is drawing to a close."

We are only a few minutes into the film when Vincent, a montanical described as "an all-purpose personality-plus robot" announces that the holographic scanner has sighted a Black Hole—"the largest Black hole I have ever encountered," Vin-

cent informs First Officer Pizer.

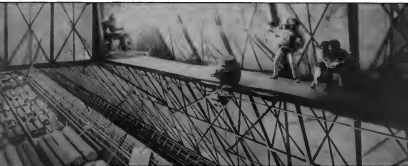
When 55-year-old scientifically-trained journalist Harry Booth gets a look at Hole he lets out a whistle.

"Whew! Right out of Dante's inferno!"

Dr. Alex Durant, astrophysicist, elaborates:

"The most destructive force in the Universe, Harry. Nothing can escape it—not even light."

Pizer replies: "Every time I see one of those things, I expect to spot



On a crumbling catwalk, a trio of astronauts, their only weapon a lasergun, battle to escape from the spaceship being demolished by THE BLACK HOLE.



THE BLACK HOLE has its own share of laser blasts! As the monstrous whirlpool in space approaches the ship, a desperate battle is fought to escape. Here, two sentry robots get the worst of it.



Mad Scientist Hans Reinhardt as portrayed by consummate actor **Maximilian Schell**.

a guy in red with horns & a pitchfork."

Dan Holland, veteran command pilot chimes in: "It's a monster, alright!"

And we're on our way to a rendezvous with spaceship *Cygnus*:

A ghost ship...

A Flying Dutchman of deep space.

A *Marie Celeste* of the celestial void...

hi-lites

Here are a few quotes to whet your appetites:

"It's eerie. I feel like a thousand eyes are watching us—but where are they?"

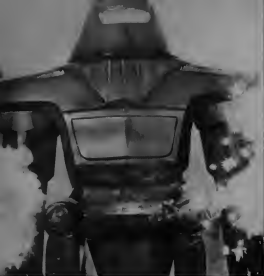
The red light of the monster robot Maximilian burns an angry warning.

"A classic confrontation—David & Goliath, except this time David is overmatched."

"Those robots aren't any friendlier than Dr. Frankenstein's mon-



Joseph Bottoms co-stars as First Officer **Pizer** of the spaceship **Palomina**.



Death (?) of a mechaoid? See the film and find out!

ster here!"

"Tonight we stand on the brink of a feat unparalleled in space exploration."

"He stands to accomplish the one final discovery that has eluded mankind."

"How can one not be fascinated by the deadliest force in the universe?"

"Red alert! Red alert!"

the hole truth

The truth, the whole truth & nothing but the truth is that you'll see (and hear):

Sentient robots.

Sentry robots.

Blasting lasers.

A meteoroid shower.

Aircars bobbing like bobsleds.

A mechanical army.

A superscientist—insane or a genius?

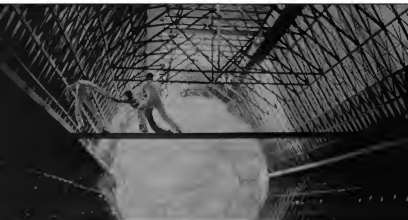
A Ghost Ship that comes to life.

These & 1000 more thrills from the sense-of-wonder workers that are the hallmark of Disney Studios.

In half a century, from Mickey Mouse to Mechy Monsters!

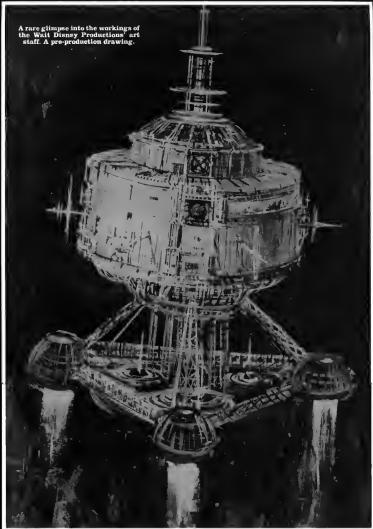
THE BLACK HOLE promises to be sci-fi entertainment that's LIGHT-years ahead of anything the Disney Studios have done before.

END



It is not an intergalactic bowling alley. Neither is it a gigantic pinball machine. For Robert Forster, Yvette Mimieux and Anthony Perkins, the special effects threat is very real. The power of the black hole unleashes the power of the spaceship. This rolling chunk of molten stone gathers no moss . . . just destroys everything in its path!

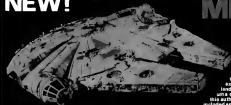
A rare glimpse into the workings of the Walt Disney Productions' art staff. A pre-production drawing.



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a true confession **I WAS A TEENAGE TERROR**



by m i krazee

TEEENAGERS are little monsters.TM
You've surely heard that, haven't you?

Then it should come as no surprise that they've actually made movies about us! Why, back in the 1950s, when Elvis was King of Rock-n-Roll (another "monster", according to most adults), my friends the Teenage Werewolf & Teenage Frankenstein were among the most popular of the teenage terrors of that time!

I'll never forget the block-long lines of people waiting

to get in to see the infamous autobiographical celluloid treatment of I WAS A TEENAGE WEREWOLF. (You think the lines are long for the new SUPER-MAN? Ha! You should've been there when the TEENAGERS FROM OUTER SPACE landed at Loew's Palace in 1959!)

Why did Horrorwood see fit to make a whole slew of titillating tidbits about teenage terror teams? Don't ask me. All I know is that when the movie moguls decided to put the Teenage Werewolf & Teenage



Bert I. Gordon directs teenage actress June Kennedy in terror scene for **THE SPIDER**



One of the actors behind the alien masks in **INVASION OF THE SAUCER MEN**.

Frankenstein together in one picture, the crowds went wild!

Those were the good old days.

Why, every time you turned around, the local neighborhood theater was playing one of my friends' pix! Let me tell you about it.

juve in the groove

It all started around 1954 when the American Releasing Corporation (that was the forerunner of today's American-International Pictures) made a movie called **THE FAST & THE FURIOUS**, about teenagers & hot-rods. Of course the teens in that flick were just your ordinary, everyday, leather-jacketed juvenile delinquents; they weren't really "monsters". (Or were they?) Anyway, not long after that, AIP hit on the idea of making pictures about teenaged monsters (which rapidly became big bucks-office properties) with teenaged casts (which the teenaged audiences who flocked to see these films could readily identify with).

One of the first films along this line is also one of the famous: **I WAS A TEENAGE WEREWOLF**. Reportedly, this picture caused enormous traffic jams when it played at Drive-Ins across the country during its initial release in 1955. **TEENAGE WEREWOLF** starred Michael Landon as the troubled teenager who wolfed down his food. Michael was a normal, down-to-earth high-school roughneck who had a very nasty temper. And it wasn't long before the school board sent him to the mental health clinic whose doctor (played by veteran actor Whit Bissell, unnaturally enough, plans to experiment with young Michael. He injects a serum into the youth's bloodstream which causes a "regression"—and Michael "reverts" to pre-bertial form: a werewolf!

The poor boy (a victim of circumstances, you see) couldn't really be held responsible for the murders he committed under the influence of the medically-induced drug; but he was gunned down, just the same, at the film's end.

franken-teen

After AIP saw the colossal box-office returns of T.W. (tail or tale), they rushed **I WAS A TEENAGE FRANKENSTEIN** (another victim of circumstances) into release in 1957.

This poor fellow had gotten himself involved in a terrible auto accident (which only goes to show: never get behind the wheel of a car if you haven't taken a driving instruction course!) and his face...like, Yeech! Fortunately (or unfortunately, as the case may be), a doctor was able to fix Frankie up—a bit. (All except his face. His face was still Yeech!) And who do you think played the depraved doctor this time? Whit Bissell! Whit proceeded to use Frankie for his own evil purposes. He finally gave the boy a new face but in the shocking conclusion Frankie was electrocuted. And as for Dr. Bissell, well, he fell in with a nasty crowd: a crowd of hungry crocodiles, as a matter of fact!

youngster monsters

After that AIP teamed up both teenaged monsters and put them in a picture called **HOW TO MAKE A MONSTER** (1958). Actually, this was about the deranged antics of a Hollywood makeup man (played by Robert H. Harris) who gets fired from his job. He creates two of his most famous "creations"—the Teenage Werewolf & Teenage Frankenstein—and hypnotizes the deadly duo, commanding them to murder



Linda Blair as the Terrified Teenager in **THE EXORCIST**. Note welts on her stomach spelling out **HELP ME!**

the managers who gave him the pink slip! (And if that sounds ridiculous, you should see the picture!)

Robert Vaughan, recently seen alongside Christopher Lee in **STARSHIP INVASIONS**, made a movie for AIP in 1968 called **TEENAGE CAVEMAN**. Roger Corman produced the film which, it was revealed, actually was supposed to have taken place after the awful aftermath of World War 3. A very interesting idea and very appropriate for the paranoid population of the mid-60s, which was frantic for building backyard bomb shelters because of the seemingly-impending "Red Death" (and I don't mean the kind Eddie Poe penned).

the deadly dolls

In retrospect it seems that the teenaged monsters in American-International's movies were more victimized than the persons they themselves menaced. Continuing this tradition, AIP went on to produce **ATTACK OF THE PUPPET PEOPLE** in 1968. This story centered around the device of a puppet master (John Hoyt) which could miniaturize people, reducing them to a mere 6". Veteran actor John Agar (small but wiry) finally sets up Hoyt's machinery to work in reverse and re-enlarges himself to normal size. He saves his friends and everyone goes home happy—except John Hoyt, who goes off to prison.

THE SPIDER (or, as it is sometimes known, **EARTH VS. THE SPIDER**) was about—no, not a teenaged spider, silly!—a bunch of teenagers who come



A Schick or Gillette-line razor blade could have saved this **TEENAGE MONSTER'S** life.



When you go around in the wrong circles it can lead to dark circles under your eyes as Sandra Harrison learned to her surprise in **BLOOD OF DRACULA**. (AIP 1957.)

across a gigantic spider in a remote hillside cave in sunny California. The carnivorous creature is caught, killed and displayed at a high school gymnasium. But the authorities who thought they killed the monster soon discover that the creeping menace is not dead. Quite a number of houses, cars & people are squished under the hairy legs of the ten-ton creature before it returns to the cave and is electrocuted by an unusually fast-thinking police force.

draculina

A year before, in 1957, AIP had delved into the realm of teenaged female fiends with their **BLOOD OF DRACULA** starring Sandra Harrison. Ms. Harrison was, not surprisingly, another victim of circumstance, as is the Teenage Werewolf & Frankenstein. As a troublesome female, she is sent away to a girls' boarding school where, it is hoped, she will learn the meaning of the word "discipline". Instead, the wicked principal of the establishment (also female) hypnotizes Sandra and reverts her mind back to its basic animalistic nature—sort of a female version of *I WAS A TEENAGE WEREWOLF* except that in Sandra's case she is turned into a bushy-browed vampire.

unidentified flying ogres

As if they hadn't already contributed enough to the field, AIP also released **INVASION OF THE SAUCERMEN** in 1957. **SAUCERMEN** was a light-hearted comedy, a spoof of all that had gone before. From out of space comes a shimmering blue starship filled with ugly green BEMs who possess hypodermic-like finger-nails filled with alcohol. The teenage cast of this picture spent most of their time in "Lover's Lane" but the bulbous-headed aliens did manage to instill profound states of drunkenness in at least half the cast before someone realized the beings were allergic to bright lights.

dragula?

1959 saw the final 2 teenage-terror pix from AIP, both again spoofs. The first was **THE GHOST OF DRAGSTRIP HOLLOW**. At a haunted house party a group of teenagers is menaced by the "ghost"—which isn't a ghost at all but just a regular old guy having a little fun. Weird fun but fun nonetheless. (The monster costume for this film was a re-vamped version

of the outfit worn for AIP's **SHE-CREATURE** of 1966.)

A **BUCKET OF BLOOD** was American-International's final foray into teenaged horror. Directed by Roger Corman, the film is one of Corman's best & most famous features.

house of whacks

BUCKET OF BLOOD, starring Dick Miller as the would-be sculptor Walter Paisley, is full of hard-hitting black humor. The scene is a smoke-filled coffee house frequented by a band of beatniks. Walter Paisley is the resident busybody, a real schmuck who very much wants to become an artist, like his beatnik friends. Unfortunately, Walter has no talent for using his hands, except for one thing—murder! Corman takes the story one step beyond **HOUSE OF WAX** when he has Walter accidentally stab his pet cat and cover the furry body over with plaster, later presenting it to his associates as an "original" piece of sculpture. Thereafter, Walter deliberately commits murder and covers the bodies in plaster in order to secure his new-found fame & prestige as a great sculptor.

Before long Walter's handiwork is uncovered and he hangs himself. One of the beatniks comments: "It's his best work."

During the late 1960s, when AIP's teenage terror films were "hot" properties, other film companies quickly jumped on the juvenile bandwagon.

a meatier monster

TEENAGE MONSTER was a Howco International release of 1957. You've probably seen it on TV under the title **METEOR MONSTER**. In this film, a strange, radioactive meteorite (or is it a meteorite?) bathes a young boy in an eerie glow of unearthly light. He grows up to be just what the title indicates. (It's hard to tell this with a straight face but I'll try.) Tall, covered with bristly hair, possessing a row of discolored, decayed teeth, little more than an imbecile, the youth is hidden from the watchful eye of society by his mother. Imbecilic tho he is, the creature does learn the difference between a man & a woman; too bad he can't tell the difference between a man & a monster! He kidnaps a young woman and makes his way to the hills, where he is promptly found & shot.

Warner Bros. added one picture to the genre in 1958: **TEENAGERS FROM OUTER SPACE**. From beyond the stars one lone teenage alien is transported to Earth to pave the way for his race's imminent invasion. But, being a typical teenager, even if of unearthly origin, he falls in love with a teenage Earth-girl and sacrifices himself when he subsequently directs his cohorts' "invisible" starships into the side of a large hill and everything goes splat.

zom of these daze

TEENAGE ZOMBIES was the title of a Herman Cohen production. The zombies in this film are created synthetically by a crazy gal who lives on a remote Pacific island. A group of adventure-minded teenagers sets sail for the island and wind up becoming the title of this 1958 release.

In 1965 Bert I. Gordon filmed **VILLAGE OF THE GIANTS**, a not-too-faithful version of HG Wells' *The Food of the Gods*. (Gordon remade another version in 1975, again not-too-faithfully.) Wells' remarkable story of a "food" which accelerates growth in living organisms was interwoven into a tale of teenage trouble-



Robert H. Harris and his teenage lycanthrope Gary Clarke
in **HOW TO MAKE A MONSTER.**

The Ghost of the She-Creature rises in the **GHOST
OF DRAGSTRIP HOLLOW.**



Young Lovers in the Teenage Tale whose Title was longer than the Movie: **THE INCREDIBLY STRANGE
CREATURES WHO STOPPED LIVING AND BECAME MIXED-UP ZOMBIES.**



Gary Conway (left) is taken for a ride by Whit Bissell—or is it just the other way around? From *I WAS A TEENAGE FRANKENSTEIN*, AIP 1957.

makers who ingest the food and grow into an army of giants—then they get into really BIG trouble!

zom mix

THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED-UP ZOMBIES is the incredible title of an independent production from Fairway Films. Altho the title wouldn't indicate it, this is a rather simple story of a weird hypnotist who transforms a rather moronic beatnik into a rather moronic murderer.

For nearly 10 years after that film (perhaps because of that film!) not a single teenaged monster made its motion picture debut.

An era had died.

(The public rejoiced.)

Then suddenly, in 1973, a film about the hellish, demoniacal possession of a 13-year-old girl appeared on the screen:

THE EXORCIST, starring Linda Blair!

And that, I believe, is recent enough for you to remember, especially if you read about it in **FAMOUS MONSTERS** issues 111 & 120.

What can we expect in the future from motion picture companies whose only criteria for film production rests with the whims of our culture's youth?

Is **THE OMEN** an omen of things to come?

There's no telling.

We've already had stories about murderous pre-teens (**THE BAD SEED**). And stories about radioactive, half-extraterrestrial, half-human children (**VILLAGE & CHILDREN OF THE DAMNED**). Why, we've even had stories about monstrous mutated babies (**IT'S ALIVE & IT LIVES AGAIN!**)

And that's about as Young as you can get, Robert!



The makeup artist goes berserk and makes himself up as a fiend in **HOW TO MAKE A MONSTER**.

END



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is authentic to the last detail and has retractable

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the
reincarnation
of...



by michael g. cron

"BUCK ROGERS"

20 YEARS OLD, that's what I was when they stopped World War I and mustered me out of the air service. I got a job surveying the lower levels of an abandoned mine near Pittsburgh in which the atmosphere had a peculiar, pungent tang, and the crumbling rock glowed strangely. I was examining it when suddenly the roof behind me caved in, and when I emerged from the mine where I had lain in a state of suspended animation, it was to find a strange world. I stood in a vast forest and a girl soldier, sailing thru the air, crashed at my feet. I had difficulty in convincing the girl that I had slept 500 years. It was hard to believe it myself."

birth of buck

That was the beginning of *Buck Rogers 2429 AD* as

it appeared, in 3 separate installments, when it was a brand new comicstrip drawn by Dick Calkins. The year was 1929.

Actually, Buck's first appearance can be traced back to the August 1928 issue of *Amazing Stories*. The story was called "Armageddon—2429 A.D." by Philip Francis Nowlan. At that time the character's name was Anthony Rogers. John Flint Dille, president of the National Newspaper Service Syndicate, persuaded Nowlan to change the first name to "Buck".

The first screen appearance of Buck Rogers was in short prepared for department stores by the Action Film Company of Chicago, premiered in 1934 at the Buck Rogers in the 25th Century exhibition at the Chicago World's Fair. Five years later, Universal produced a 12-chapter serial starring Buster Crabbe, appropriately titled **BUCK ROGERS**. Previously

Crabbe had appeared as the character Flash Gordon in both the 1936 FLASH GORDON serial and again in another chapterplay, FLASH GORDON'S TRIP TO MARS in 1938.

flashy sequel

"After Buck," said Larry "Buster" Crabbe, "there was a tossup as to whether to make a sequel or not. Since Universal had more sets on hand for FLASH GORDON we decided on another FLASH—and made a quickie in about 5 weeks." That "quickie" was, of course FLASH GORDON CONQUERS THE UNIVERSE, released in 1940.

"I don't think Buck was as successful as Flash because the novelty just wasn't there any more. I'd always thought of Buck as being pretty much a steal from Flash. Now I realize that it was the other way around. Buck Rogers was the original. He beat Flash as the first space comicstrip and, later, as the first space radio show."

The BUCK ROGERS serial was later edited into a full-length motion picture and released as PLANET OUTLAWS in 1963. It showed up again in 1965 under the title DESTINATION SATURN. And while Buck may not have had an outstanding career in the cinema, he did very well as the seller of toys during the 1930s. Much like the STAR WARS craze, there were well over 100 different Buck Rogers items available to delighted children.

well, folks—buck is back!

Once again he's at his old spaceport, Universal. This time he's in a television series. Gil Gerard has taken the role formerly played by Buster Crabbe. And there've been just a few changes in the script. Buck isn't a post World War I dirigible pilot anymore, he's an astronaut. And he doesn't get trapped in a cave, his spaceship gets stuck by some debris from a comet while on a NASA mission. The strange gasses in the debris cause Buck to fall into a state of suspended animation. His spacecraft is knocked out of orbit in the late 1980s and he's spinning around the Sun for 500 years until he's discovered by some Draconians. Other than those minor alterations, it's business as usual for our venerable hero who will, week after week, save the Earth from the various evil forces that attempt to conquer it.

When Gil Gerard was first offered the Buck Rogers role he turned it down. Twice! His agent finally convinced him to read the script. When he did, he liked it. "The humor of the character appealed to me especially," said Gerard, who hadn't wanted to get involved with a comicbook-type of project. But he discovered that Buck was not written as a typical 2-dimensional comicbook character. "He's strong but he can show weakness. He's a human being—not some super-plastic figure without feelings."

a guy for the non-sci-fi viewer

Thanks to the success of pictures like STAR WARS, CLOSE ENCOUNTERS OF THE THIRD KIND and, to a lesser extent, PHANTASM, sci-fi & fantasy projects, both in motion pictures & television, are receiving more time & money than ever before. However, Bruce Lansbury, the producer of BUCK ROGERS, feels that if the show is to be a success it must appeal to more people than just fans. He's after the people who normally don't watch sci-fi. And how is he doing that? By making Buck Rogers the type of guy that will appeal



Gil Gerard, grins and bears all sorts of intergalactic shenanigans on NBC's sci-fi action show BUCK ROGERS IN THE TWENTY-FIFTH CENTURY.



Pamela Hensley, who first starred in the 1975 movie DOC SAVAGE: MAN OF BRONZE, now co-stars with another hero of legendary proportions: BUCK ROGERS.



Model/actress Erin Gray blasts off with BUCK ROGERS every week as the able Col. Wilma Deering, space fighter extraordinaire.



Veteran character actor Tim O'Connor enacts another plum supporting role, as the crusty, experienced Dr. Huer—25th Century scientist.



Wilma Deering proves to be as alluring as she is able during the "Plot To Kill A City" episode.



Every good astronaut, it seems, needs a robot pal these days, and BUCK ROGERS is no exception. Ever faithful to the adventurer is Twink! the robot, played by Felix Silla.

to everyone. "Buck is a character out of his own time, our time," says Lansbury. "He's lonely & a loner. A maverick."

Lansbury has a past history of fantasy-oriented television shows to his credit: *The Wild, Wild West*; *Mission: Impossible*; & *Wonder Woman*.

The executive producer is Glen A. Larson, the man responsible for *Battlestar Galactica*. Larson co-wrote the first episode with Leslie (Outer Limits) Stevens. Originally made for NBC, the first episodes of *Buck Rogers* were released first to the movie theaters. Larson felt that Universal had made a mistake by not releasing *Galactica* to theaters first. He didn't want to repeat the mistake. So a deal was made with the network. The BUCK ROGERS theatrical movie became the premiere episode of the series which began September 20. The beginning of the story was recounted earlier in this article. Here's how the rest of it went.

spy-fi

After the Draconians revive Buck, they immediately assume that he is a spy, sent from Earth, to discover what the real reason is behind their voyage. They are supposed to be on a mission of peace. The huge ship in which they travel is to be a peace offering. The truth of the matter is that the ship is loaded with weapons, much like the mythical Trojan Horse.

The Draconians arrange it so Buck can escape. They figure that if he can find the doorway thru the forcefield and get to Earth, he's a spy. If he doesn't and dies, then he isn't.

Buck contacts somebody on Earth. They lead him safely thru the forcefield. He brings the ship to a landing. He is arrested as a Draconian spy. Now it is very important that all of this confusion be cleared up because Buck knows that the Draconians are coming to conquer the Earth. But try as he will, nobody believes that poor Buck is nothing more than a Rip Van Winkle, out of step & out of time.

In the end, Buck wards off the intergalactic assault all by himself.

According to the show's producer, all future Rogers stories will be bound to a single galaxy. Writer Alan Brennert thought up the "stargate" device which enables the characters in the show to travel thru space without a time problem. They simply punch out their destination on the ship's computer, arrive at a stargate and—disappear. They reappear as many light-years away as programmed.

The Earth that Buck Rogers encounters in the future is quite different from the one that he left. There has been a nuclear holocaust. The surface of the planet has become a desert. The cities are doomed, underground or under the sea. Only the gypsy people roam the surface, growing their own food.

buster's back

Now let's talk a little about the episodes themselves. In the first one to be aired following the feature, Buck & Col. Wilma Deering (Erin Gray) return to Earth following some sort of intelligence mission. They encounter a lone Earth fighter under attack by marauders. Of course they help the fellow and get everything under control.

The fighter pilot is an old acquaintance of Wilma's. His name is Duke. He's the son of the director of a food-producing planet. And he has a problem: some unknown illness is attacking his motor reflexes. Unfortunately, once back on Earth, the illness spreads like a



Producer Glen Larson has filled **BUCK ROGERS** with a winning combination of high-action plots, eccentric villains, and the greatest girls since Emma Peel **Battered** her first baddie on **THE AVENGERS**. Here Buck faces Kellogg as played by Frank Gorshin in the "Pilot to Kill a City" episode

fire in dry brush. It infects thousands of civilians & spare pilots, leaving the Earth defenseless.

Buck & Wilma discover the source of the disease; the manufactory food. They take Duke back to his home planet. They want to find out who is poisoning the food and why.

In this episode, Buster Crabbe is the Guest Star and plays a character appropriately called Gordon

dangerous disguise

In the second episode, Buck impersonates an assassin called Argus. Doctor Huer (Tim O'Connor) transfers bits of Argus' memory to Buck to make the job a little easier. Buck then travels to the city of Barony to attend a Murder Incorporated type of meeting.

Barony is on a planet in the Aldebaran system. The city is like a Barbary Coast, loaded with tough characters. The city's only capable policeman, Thorley, is worried because the joint seems to be filling up with assassins. So he decides to do something about it. And who does he arrest? You guessed it... Buck. Well, Buck can't sit idle in some cell so he escapes.

In the meantime, Wilma is working as a waitress in some dish, making a poor effort to be sexy. Nevertheless, she manages to learn some pretty important stuff.

Back at the meeting of assassins, Buck is chosen to kill Thorley. The rest of the murderers will kill the

police commissioner at Rigel, even if they have to destroy the whole capital city of that planet to do it.

Things go from bad to worse: Buck becomes the prisoner of an unpleasant chap named Varok, a mutant who tortures our hero.

Wilma thinks Buck is dead.

A chain reaction is set off at one of the power plants on Rigel. The whole place will blow up unless

of dogs & dogfights

In another episode, Dr. Huer asks Buck & Wilma to find a girl who has been kidnapped. The two follow the girl's trail, which leads them to an orbiting Las Vegas. A strange convention is being held there. It is a group of Medievalists who consider themselves experts in the history of Buck's time. One of the fellows fancies himself a detective. He provides some clues that lead Buck & Wilma to the girl and toward a climactic dogfight in space.

The next show concerned a space station in need of a micro-computer chip which controlled the life support systems. Buck is asked to get a new chip before the old one fails.

An evil but fellow named Meridian enters to gum up the works. He wants to hold the ship for an enormous ransom. He hires a killer to murder Buck and get the chip.

Nothing is ever easy for Buck.



In the computerized, simulated world of the 20th Century, Buck seems to be every girl's dream, whether they live on the Earth or not! Princess Ardala, as played by Pamela Hensley, proves no exception.

home, named Noah Cooper (Peter Graves). Fortunately for everybody concerned, Noah agrees to help, but only if he can have his old buddies along on the mission.

Time is running out.

Corliss & Roxanne prepare the deadly gas missiles.

Noah & his friends modify some old space sleds to transport the incendiary bombs, because fire is the only thing that can wipe out the nerve gas.

the voros adventure

Another adventure finds Buck scanning the surface of Voros. To Buck's surprise he discovers a weapons base on the dark side of Voros' moon. Suddenly Buck is blasted out of his cockpit. He floats around in space until he is rescued by Trea, the pretty pilot of a salvage scow. She takes him to Voros so that Buck can warn the Consul about the secret weapons base. A bad move: the Consul is a bad guy. He orders Trea to execute Buck. Wilma comes to the rescue. Now she & Buck must try to neutralize the weapons base before it reaches the orbital point where it can destroy the relief ship which is coming with medical aid, food & supplies.

good luck, buck!

Let us just hope that *Buck Rogers* will be around longer than other sci-fi series like *The Outer Limits* & *Battlestar Galactica*. It is, after all, on the same network that cancelled both *Star Trek* & *Fantastic Journey*, one of producer Bruce Lansbury's other shows. But apparently both Universal & Lansbury are hopeful that the show will succeed. Lansbury, especially, is quite delighted by the studio's Harland complex, which he feels can provide the highest level of special effects for the series, perhaps even better than the work in *Galactica*. The really good visual element, Lansbury felt, was lacking in his 2 earlier shows, *Wonder Woman* & *Fantastic Journey*.

In regards to the content of the series, *Buck Rogers* will, as did the feature, contain a balance of comedy & drama. Buck's attitude will remain somewhat serious—in order for audiences to somewhat believe in the fantastic stories—but he will also be forever cocky in the face of danger.

"Like the part where I kiss the hand of Princess Ardala," says Gerard. "She denies knowing me, and I say, 'I think you're mistaken, Princess. I never forget a knuckle.'"

And, as usual, Erin Gray, in the role of Wilma, will continue to groan at each repartee. Like Gerard, Erin decided she didn't want to be in the film before she even read the script. But when she finally read it, she loved it.

Gerard likes the high-spirited nature of the show. "In *Buck Rogers*, we have people's imaginations telling us what the world will be like 500 years in the future. It's a realistic idea, Glen Larson's idea, about the hopes of the world. Buck comes back to a planet where there are still people, people who still have hope. People who say, 'Yes, we have made tragic mistakes but now we want to see a new world built on good faith.' That's part of the problem with them. Buck comes in and sees that these good people are about to get the shaft because of their excessive good faith. They're so trusting that they want to take the Dracnians' word for things."

It's a return to the Good Old Days of Buster Crabbe where the good guys were really good and the bad guys were really bad.

The following week we were introduced to Dr. Junius, curator of the archives of 20th Century history at the museum. He calls Buck. Can Buck come over right away? He has made an important discovery.

Buck arrives. The doctor is in a coma! Some inventory sheets have been stolen!

Dr. Junius' secretary Armina tricks Buck into taking her to City-on-the-Sea. This is where New Orleans once stood. Once there, Buck is captured by a pirate, Florian Skafie. Fortunately, Wilma is also in the city, disguised as the notorious Countess Ilonka. She helps Buck escape.

In the meantime, Dr. Haer finds a note. It is from Dr. Junius. He reads it over the "vidfon" to Buck & Wilma. It is a clue which leads our hero to a flattened, uninhabited plain in Kentucky.

As this is being written, the following episode is slated for October 25, and has not been seen by this writer, but here is the story according to the synopsis issued by the NBC publicity department:

a quarry named quarry

A whole bunch of 20th Century weapons, including a dozen canisters of nerve gas & a vintage 1980s tank, are stolen from an Earth depository. The thieves are intergalactic weapons dealers Corliss (Robert Quarry) & Roxanne (Elizabeth Kerr). Corliss has only half a face. Roxanne has a pair of lethal copper hands.

Buck & Wilma chase the gruesome twosome.

They escape.

Now what these 2 no-goodniks plan to do is to sell the nerve gas to the Cenobites, the inhabitants of a distant star system who would use it to kill everyone on Earth and then move in. (Peaceful co-existence is something that's rarely tried in these science fiction shows.)

There is only one man on Earth who is capable of stopping the Cenobites. He is the only man who can maneuver a spaceship well enough to dodge the asteroids that surround the planet Necrosis. Buck Rogers? Nope. It's a retired space pilot, living in an old-folks

Twiki is television's ultimate metal psi. Usually, he can be seen with Theo, his second computer personality, strapped to his shoulders. Together, they make quite a team.





the past, present
& future collide...

THE DAY TIME ENDED

by richard mayers

Three men had a dream. In California. In the fall of 1977.

They had a dream of making their own ground-breaking sci-fi feature film. A film combining the best special effects with youthful integrity and vitality. A film that would launch them to the very pinnacle of fame and fortune.

These three talented men—veritable newcomers to the movie trade—set about to sell their idea and make what they hoped would be but the first of a long line of major motion pictures.

It did not quite work out the way they had planned.

Steve Neill, Paul Gentry, and Wayne Schmidt, all in their mid-twenties, first came up with a screenplay called *RACE FOR ANTARI*, a title they quickly changed

to *STAR RACERS* to make it more commercial. And the first place they went with it was the office of Charles Band, producer of *LASER-BLAST* and the *END OF THE WORLD*—on both of which Mr. Neill served as make-up artist.

Mr. Band, an energetic independent filmmaker, had a short and sweet reaction to *STAR RACERS*: "Too expensive. If you can think of a simple film that can take place in one or two locations of a sci-fi nature, I'll go with that."

The trio were more than equal to the challenge. In a blinding flash of inspiration, Steve Neill gave creative life to *VORTEX*—a simple, yet sweeping tale of life in "The Twilight Zone."

The plot followed a family through an inter-dimensional quest toward a cosmic truth. Simply

stated, this group lived in one house they inadvertently built on a "cosmic line." When the sands of time suddenly shook, their home was sucked into another world. A world of strange creatures, strange sights, and incredible adventure.

At least, that's how it started. "Charlie liked it and decided to produce it," remembers Schmidt. "But after several script revisions—one by Larry Carroll and David Schmoeller, who wrote *TOULIST TRAP*—the film grew in scope until we wound up with a project as involved as *STAR RACERS*."

But, whatever the complications, the three had their movie. In December of 1977, they signed contracts, and started work on what they thought would be called *VORTEX*.

Then things really got crazy. They signed John Bud Cardoe, director of *THE DARK* and *KINGDOM OF THE SPIDERS*, to head the technical team. In the acting department they were able to secure Dorothy Malone, Chris Mitchum, Jim Davis, and Marcy Lafferty who, in her personal life, happens to be William Shatner's wife. Then they transferred the whole kit and kaboodle out to Apple Valley for two weeks of location shooting.

Said Steve Neill: "I don't think I'm going to kill myself, but I've got headaches from all the fighting. The problem is that you get crews who are experienced in only \$100,000 flicks, so they're kind of 'in-between' talents. A lot of people were hired and a lot of people were fired."

Said Paul Gentry: "I naively thought a director knew what he wanted. But he didn't know what he wanted, didn't know what he could get away with, and he really didn't understand special optical effects. I don't want to begrudge him, because he's a talented man in many respects, but he's not cut out to do these kinds of films. Doing horror and doing sci-fi are two totally different kinds of things."

The trio of "babes-in-arm" producers were learning their filmmaking lessons the hard way. Suddenly the production was going over schedule and over budget. Paul, Steve, and Wayne fought every way they could, but, still, what was projected as a \$300,000 film became a \$500,000 film even before the special effects were started!

"The live action was very professional and very clean," says Steve Neill, "but I'm not thrilled with it. The special effects, though, are the best part of the production. We were free of the director and free of the crew and it was like Charlie dump-



John Travolta he's not, but then again, who'd ask him to dance? It's the pixie-creature from *THE DAY*
TIME ENDED.

ing the film in our laps and saying, 'go for it.' We are. We're dumping our own flesh and blood into it!"

Faster than a speeding bullet, another \$100,000 was injected into the budget for special special effects, and the production group rounded up the best bunch of sci-fi artists Southern California had to offer.

"Everybody is going to say the movie cost more than it did," professes Paul Gentry, "because it looks it! We're using Dave Allen, Dave Allen's facilities, Randy Cook, Greg Jain, Jim Danforth, and all the others—and you can see their talent shine through. We've got life forms presented three or four ways. We've got them as stop motion animation, we've got them as cartoon animation, and then we've got life size mock-ups. There's forced perspective special effects and miniatures. All in one film!"

VORTEX became so laden with material that Charles Band could no longer handle it alone. So saying, into the production came David Wolf and Irwin Yablans of Manceo Distributing—a company responsible for releasing most of Band's science-fiction products.

Finally the film they called *VORTEX* was finished and set for a May 1979 premiere. Neill, Gentry and Schmidt had given their all, made a lot of mistakes, produced some terrific film, and learned from the en-



It was said that man was made from one hundred pounds of clay. From a lot less than that, the technicians of *VORTEX* made their pixie-creature.



Wayne Schmidt, co-producer, co-writer, and special effects coordinator lines up a spaceship shot for his epic science-fiction film.

tire process. But the movie's difficulties weren't over.

The powers-that-be looked at the finished product... then didn't know what to do with it. Schedules were thrown away. Attitudes were changed. Plans were torn asunder. What Band, Yablans, Wolf, and Company had was a very unique, very unusual film, quite unlike what they were used to. In a last minute reshuffling effort, they tried to make *VORTEX* more commercial with—not one—but two title changes!

First the movie was renamed *TIMEWARP*, a catchy little title they thought sure to pique the interest of audiences everywhere.



This house Jack didn't build. As conceived by Steve Neill, the *VORTEX/TIMEWARP/DAY TIME ENDED* abode serves as the ticket to worlds unimaginable!





The Randy Cook-animated creature attacks the barn during a climactic sequence of **THE DAY TIME ENDED**. Soon he will be joined on screen by another monster. This sets the stage for an epic animated battle worthy of Harryhausen.

But then, at the last moment . . . panic! No one was sure people would immediately understand that **TIMEWARP** was a sci-fi epic. Many other names were created, then discarded.

STAR TWIST?
TIME ENCOUNTERS?
TIME-TEXT?
VOR-WARP???

Finally the producers settled on an old science-fiction stand-by. In the tradition of such titles as **THE DAY THE EARTH STOOD STILL**, **THE DAY THE EARTH CAUGHT FIRE**, and **THE DAY OF THE TRIFFIDS**, **VORTEX** a.k.a. **TIMEWARP** was christened with the name **THE DAY TIME ENDED**.

And with this final title, came a promise. A promise Charles Band made to writers-producers-special effects men Steve Neill, Paul Gentry, and Wayne Schmidt.

"If he likes the returns on the picture," Gentry recalls, "he doesn't care if he has to pump another \$100,000 into it to do it up right. 'Boys,' he told us, 'I'm going to make you stars.'"

END



Pre-production paintings strike again! Like many science-fiction projects, **THE DAY TIME ENDED** needed a lot of creative thinking. And the paintings really helped!

ALL NEW STAR WARS ACTION FIGURES!

GREEDO ACTION FIGURE



GREEDO ACTION FIGURE From a galaxy teeming with life, the Greedo alien washed up in a spaceship here on Tatooine. One of the allies in the Cantina, Greedo was hired. The best review of '77, '78 & '79 rolls on with this new set of action figures. Collect them all for your own star battles. Greedo comes with a laser pistol, movable arms & legs, 3 1/2" high molded in blue & green plastic. #E4219/\$2.95

R5D4 ACTION FIGURE



R5D4 ACTION FIGURE One of the incredible number of droids horses eagerly devour. R5D4 was a highly sophisticated, semi-autonomous, programmable droid capable of independent action & limited decision-making capability. This is a highly detailed droid with red markings, a movable head that tilts as you turn it & is 2 1/2" high. #E4217/\$2.95

SNAGGLETTOOTH ACTION FIGURE



SNAGGLETTOOTH ACTION FIGURE Another one of the Cantina aliens who gave Luke and Obi-Wan Kenobi a hard time as they tried to escape Tatooine and the Imperial Troopers. Comes with laser rifle, articulated arms and legs. This gray skinned alien wears a bright red pressure suit that has a black belt and black trim. Snaggletooth stands a dandy 2 1/2" high. #E4218/\$2.95

DEATH STAR DROID ACTION FIGURE



DEATH STAR DROID ACTION FIGURE The brilliant silver droid of the Death Star is the Empire's battle droid which "booms" all the Death Star's mechanical functions during war maneuvers. The Death Star droid is the Empire's warrior in ODPO. A shiny silver in color with dead black eyes, it has movable arms and legs for true life battle. This droid is detailed & 3 1/2" high. #E4222/\$2.95

LUKE SKYWALKER ACTION FIGURE



LUKE SKYWALKER ACTION FIGURE Star Wars' Luke Skywalker finds himself dressed as an X-Wing fighter pilot, he has his orange flight suit on and grips his laser pistol as if he is ready for closer encounters with Darth Vader. Luke stands 3 1/2" high and has movable arms and legs. For hours of fun you can now stage your own rack battles with Luke in his star warrior uniform and laser pistol. Collect all! #E4221/\$2.95

HAMMERHEAD ACTION FIGURE



HAMMERHEAD ACTION FIGURE Another of the strange and wonderful aliens from the universe of Star Wars. Luke and Ben encountered the Hammerhead at the Cantina in Mos Eisley on Tatooine. There he was — playing cards and sharing a cup of grag with some very alien friends! He comes with a blue body suit, a laser pistol and movable arms and legs. This spidery olive-green alien is 4" in all plastic. #E4216/\$2.95

WALRUS MAN ACTION FIGURE



WALRUS MAN ACTION FIGURE From Mos Eisley's Cantina on Tatooine, another one of the fabulous Star Wars aliens. The Walrus Man is brilliantly colored in his yellow and blue pressure suit and black boots. He is fully articulated with movable arms and legs. He carries his very own laser rifle. Collect the entire set of Star Wars aliens as you can create your own version of the best movie of all! #E4223/\$2.95

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BOBA FETT ACTION FIGURE Boba Fett, a fearsome interplanetary bounty hunter for whom human life has no meaning, especially if there is a price tag attached! This cold blooded mercenary is out to collect the reward for the capture of Han Solo offered by the Empire; a threat to Han Solo and especially to the rebel Alliance. This is a new character from Star Wars II — The Empire Strikes Back! 3 1/2" of action in brilliant colors with movable arms, legs, head & hand gun! #E4244/\$2.95

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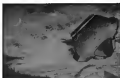
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**CREATURE
FEATURES**

DEAD-LETTER EDITION



FINAL

EDITOR, JEFF ROVIN



SF CARDS

Below: the front and back of a Last Brands, Inc. monster card from 1961.



In the 1950s and early 1960s, we had monster cards, photos of movie monsters packaged with a stick of bubble gum. There were also "Mars Invaders Earth" cards, OUTER LIMITS cards, and superhero cards. Today, a complete set of many of these cards will set you back a small fortune. The "Mars" cards cost \$6 each. Not per set—PER CARD! A recent run of OUTER LIMITS cards goes for \$60. Not surprisingly trading cards remain a popular item, and new series are being issued all the time. Most recently we have seen JAWS 2, BATTLESTAR GALACTICA, SPACE: 1999, STAR WARS, SUPERMAN, and WOLFRIDER. Stock up who knows what THESE will be worth in 20 years!

A tricky question to manage your memory. Name the only performer ever to win an Academy Award as Best Actor for playing a Famous Monster. The answer to this month's brainbuster will appear in the next GE. As for last month, the title of the theme song from DICK ROGERS' "Supersense".

DOC SAVAGE

A pulp magazine hero created by Lester Kohn (1904-1970) who wrote under the name of Kenneth Sullivan. The son of Clark Savage, Clark "Doc" Savage Jr. was raised from the age of fourteen to be a physically and mentally perfect human being. The foremost expert in most fields of human endeavor, Doc still works two hours each day to hone his skills. With incredible skin and hair that is slightly darker, Doc's most striking attribute is his fake gold eyes. Extremely wealthy, Doc has devoted his life to the assisting of those in need. From his headquarters on the eighty-sixth floor of the Empire State Building, and an Arctic hideaway called the Fortress of Solitude, Doc is in constant touch with his fellow heroes: Hawk, Hawk, Hawk, Hawk, and Johnny.

Doc's first adventure was published in 1935 SCIENCE MAGAZINE in 1937, and was followed by 150 others in which the superhero battles a variety of dangerous foes. Doc has also appeared in comic books and a George Pal film has separate article in this issue's HONORABLE MENTION.



FRIENCE FICTION

Garage King, one of the largest fast food chains in the country, has given their beloved Burger King mascot a new sidekick. He's a saint, and his name is the Wizard of Fries. Thicker, the Wizard is saint with a gold body, silver arms, and red and silver sneakers. He has successfully worked on drinking glasses and magnets, and will be appearing on other items in the near future. Further, to celebrate their commitment to "fries," Burger King has this festive plan to build a rickshaw which will tour all of its stores in the back of a truck (not through space) and distribute science fiction literature written especially for Burger King customers. Watch out, Fries!



LURKING BACK

It was a strange headline which graced the pages of the third GE way back in FM 115 (January, 1982): WIN MONSTER MONEY. Reader Robert Proder of Nashville, TN, wrote, "I need help! I would like to know from which film the following dialogue is taken: I will send 25¢ to the first monster fan who can tell me the correct title." The scene: a man has snack onboard a spaceship, and the captain asks him why. The line: "Captain, you forgot your toothbrush." (Can any of our present readers identify that deathless utterance?) Also in the GE, an article on amateur filmmakers, on the monster collection of the son of actor Meyer Anzures, plus a letters column. In the latter section, Cleveland reader Anita Blanshard wanted to know whether it was Gary Conway or Cap who Twitty who starred in I WAS A TEENAGE FRANKENSTEIN. Our words were simpler, then. (For the record, it was Gary Conway.)

WEIRD

Curry went north from Paramount Pictures' STAR 800ERS IN THE 25TH CIN. 1982. A full color version of the film, THE ACTOR'S LIFE by Charlton Heston has just been published in paperback. In addition to discussing his roles in PLANET OF THE APES, BURNING THE PLANT OF THE APES, THE OMEGA MAN, and SOYlent GREEN, the popular actor tells why he turned down the starring role in GODSUS: THE FUTURE PROJECT and THE OMEN. He also tells about a life which he and George Pal almost made. A biography to look forward to: CHARLIE LIVES: the story of Alexander For. Kevla present, among many other films, THE THIEF OF BAGDAD (1940) version and DREAMS TO COME. Random House will be publishing the book by Michael Korda, the price is \$15. One of the year's biggest publishing events: Old New Books too, new featured every one of the Frank Rea novels about Dr. in paperback.



EXCITING ANNOUNCEMENT!

Beginning with FM #162, **THE HORRORWORLD REPORTER** will feature exclusive interviews with famous personalities of the horror and sci-fi underworld. These in-depth talks will give you an inside look at the film industry country of those who know it best! The stars and filmmakers with whom we speak will be "name" personalities—not the second banana which make up the bulk of the interviewers published by our competitors. These are people whose names and performances make history! So be here next issue, when we bring you—oh, but that would be telling! See for yourself in FM #162!

USHER'S HOUSE FALLS AGAIN

The American International film version of Edgar Allan Poe's **FALL OF THE HOUSE OF UDRIS** is considered a classic horror film. Made in 1960, it starred Vincent Price and was directed and produced by Roger Corman. Now the same short story has been turned into a TV series. The fact that I'm writing in this column is an irony, really, since it is the original production made by Roger Corman, but had offered me the part of the producer, against Vincent Price's wishes. As you would have in I would go along. I really enjoy these series! These Classics is something I like as a horror fan, and then for someone it's really quite good. They made an interesting set of the House, which they literally ripped apart as film, sticking close to the story. It's probably the closest you can come to Poe. It captures the essence of the short story, one which I like very much. The picture is slated for release early in 1988.

FM SNUBBED!

We had hoped to be able to give you a detailed report on the STYL TUCK convention held in New York this past Labor Day. Unfortunately the sponsors of the event would not cooperate with our two reporters, refusing to answer their questions or give exact figures regarding attendance or profits.

"We only cooperate with CBS, NBC, and ABC," our representatives would tell. To the STYL TUCK people, we entered a word of advice: The networks consider sci-fi conventions as nothing, a gathering to be snubbed at by people outside the field. FM has aggressively supported the genre, and loved it, for twenty-two years! The networks will forget just when the bid has passed. FM will not. Common sense should tell you to refuse just interest it is in cooperation with our reporters next time will!

Conversely, the sponsors of the sci-fi and comic-oriented CREATION Conventions, particularly Adam Made, have been more gracious to our people, and you will be reading more about their dreams in upcoming editions of the GE.

ALIEN 2

Now that **ALIEN** has joined the ranks of the top-grossing science fiction films of all time, plans are underway for a sequel. Though 20th Century-Fox VP Mark Pomeroy tells us that "nothing is official," the GE has learned that there are several scenarios under consideration. Foremost among these has the monster's apes surviving inside James the Cat—who, with Ripley, is the only creature to survive the Alien's onslaught. For more news about **ALIEN** and **ALIEN 2**, be sure to see Warner's official **ALIEN** magazine, advertised elsewhere in this magazine.

THE SAVE SAVAGE SOCIETY

Have no fear
DOC SAVAGE
is here!

We're dying mad!

Recently, the staff of FM screened the 1975 George Pal film **DOC SAVAGE: THE MAN OF BRONZE**. You read about Doc Savage elsewhere in this edition of the GE. Long before James Bond was born, five years before Superman burst upon the comic book scene, Doc Savage was fighting super-scientific villains and awesome monsters—from werewolves to dinosaurs—the world over. It was inevitable that his colorful exploits would one day be brought to the screen.

Pal's film, starring Ray Eby in a brilliant performance, is for most of its 132 minute length a fine film. The action sequences are thrilling, the fight scenes are among the best of their kind, and Eby is everything a "movie star" should be: talented, handsome, and able to bring a commanding presence to the screen. **DOC SAVAGE** fails only because, in the editing and scoring, Pal chose to camp the film up. He put awful lyrics to a Sousa march, and had his special effects people do childish things such as adding a silver glint to Doc's eyes, reducing him to the level of a cartoon character.

Warner Brothers, which produced the film, was as distressed by the camp aspect of **DOC SAVAGE** that the film was dumped into a few cities, without much advertising, and was allowed to die at the box office. It was sold to NBC, where executives figured that if it did well, they would do **DOC SAVAGE** as a TV series. Unfortunately, the film was substituted for another at the late events and, without any ads or blazes in TV GUIDE, it once again went unseen. Pal's projected sequel **THE ARCHENEMY OF EVIL**, as well as the TV series, were dropped. Cold.

This is not fair! Whenever **DOC SAVAGE** is shown at science fiction or con conventions, the audience loves it! When FM screened the film, we agreed that with a few minor changes it could rise from the level of a cult favorite to a hit the caliber of another recent Warner Brothers release, **SUPERMAN**. The only difference between the Pal film and **SUPERMAN** is that **DOC SAVAGE** cost only a fraction of what was needed to bring the Man of Steel to the screen. We think it is every bit as good and deserves a second shot at the box office.

We plan to petition Warner Brothers to give Doc another chance. **Barton Books** continues to sell millions of copies of the Doc Savage novels, and there are now nearly one hundred different titles in print. In fact, even without advertising, the Doc Savage novels outsold the highly publicized Superman books released last year. That should tell Warner Brothers something—that the world wants Doc Savage!

If you feel as we do, write and let us know. We will forward your letters to the powers-that-be at Warner Brothers. Doc helped as in our hour of need: it's time we returned the favor.

TOMORROW MAN

With the completion of **THE TOMORROW MAN**, a lightning bolt history, **Wayne Books** Communications has announced plans for a major sci-fi TV series entitled **THROUGH THE EYES OF TOMORROW**. The anthology series will be produced in Toronto.

Conceived by Stephen Zeller and Tibor Tabaek, the series will, in the words of Tabaek, "recapture the magic and atmosphere of the Paul Godley role plays of the 1950s, but updated into a more cinematic style and respecting the attitudes of today's audience. I think people are tired of the over-the-top, machine gun kind of sci-fi programs, they're ready for high quality and creative fiction."

Until the show has the atmosphere, of how much concern themselves with **THE TOMORROW MAN**. Set "somewhere in North America," it takes place in the future, in the swirling world of a tomorrow security police. Tom Watson is a political prisoner of the New Republic, and is being held without hearing who he is. For the two years he has remained in the tower below and by the Watson, and more plans to rescue Tom Watson is created by Stephen Zeller. Get involved in the Watson. The film was directed by Tibor Tabaek and written by Stephen Zeller and Peter Chapman.



Tom Watson, prisoner 564, in **THE TOMORROW MAN**

TREK TALK

Walter Koenig at Chekov. After two seasons playing the Russian crew member of the Starship Enterprise, and the decade between the television series' demise and production of Paramount's *STAR TREK: THE MOTION PICTURE*, the character's pride and strengths have fully developed in the minds of the science-fiction show's fans. Although written out of *Star Trek's* Saturday morning cartoon *STAR TREK* because of monetary limitations, Chekov is now back, full blown, as the Enterprise's Security Officer.

Seaside, California resident Walter Koenig is back, too, with a vengeance, going on publicity tours for the film and his forthcoming chronicle of the filming, "Chekov's Enterprise," to be published in March by Pocket Books. *FAMOUS MONSTERS* is pleased to present the transcript of a Press Conference recently held by the intelligent, well-versed Mr. Koenig. As an actor, writer, and person, he has a unique viewpoint on the making of this extraordinary motion picture.

Q: What was your initial reaction when you heard out you were going to do the movie?

A: I wish I could say it was a focused moment. But you understand we were anticipating this film, in one form or another, for so long that it didn't "happen" for us at one particular moment. It had been developing, growing for quite some time. It came to a point that we were so exhausted with anticipation and skeptical of the project's ultimate fruition that we told ourselves, "maybe after the first shot is in the can, maybe after the first day, maybe after the first week, we'll believe it." It was that kind of situation. **Q:** First the project was projected as a movie, then a TV movie, then a series, then a movie again. Was it this waffling that fostered your attitude?

A: Of course, I don't think anyone thought that this was being done capriciously. We were all sworn of the sanctification as we tried to be as open-minded as possible. It was not easy. I think I felt my most acute moment of distress, after having committed myself some feeling of euphoria about the movie finally being made, when I received a call in November of 1978 I had gotten another call previously for a costume fitting. At that time they were going to use the old costumes, the original designs. Once there I had been told I would be coming back the following week for a final fitting. Then I received the call, a day before my final fitting, asking me that the costume fitting "had been postponed." That was like the death knell. My first reaction was out of pure terror. I told myself that it was me, alone, who was not going for a final costume fitting. But once having received confirmation that this was a general decree, I realized the significance. I knew something was up again. That was insane. Because we had had a party at Bill Shatner's house on Saturday, celebrating the beginning of the movie which was going to start the following Tuesday! When that postpone-ment came I said to myself, "well, this is never going to happen."

Q: All the major members of the Enterprise are given enormous, well-written entrances, while the junior members of the Bridge crew are just there, then shuffled about to get a better shot of Captain Kirk. How do you feel about that?

A: You must have had an advance peek at my book. Absolutely dead right. That was exactly the way it was. I felt, very strongly, that we all should have entrances. We all have our scenes of fanz, and in this situation and after ten years—I felt it demanded individual entrances. Even if it only meant a close-up. And I proposed that, so very bad effect. In fact, I found myself deeply chagrined by the response. What it came down to, living in objective as I can, is three and an overall perspective. A gestalt as to how the picture was going to look. To be sure, I think there should have been a tight shot of Nichelle as she swings around into the shot, then one on George, one on myself, and so on. But I do understand that there just wasn't time to make everybody

happy. That does not, in any way, negate my feelings of disappointment. We were all introduced in a group shot wherein Bill, Leonard and DeForest all had very, very dashing entrances. No matter how many fans we have, no matter how voracious they are on our behalf, it's the "money players" that receive the greatest attention. I can see why that was done. But I did have some very uncomfortable moments over that particular point.

Q: Could you tell us the worst thing or funniest thing that happened to you on the set?

A: Unquestionably the worst thing was the first day of shooting when I went up to Robert Wise (the director), who, by the way, is an extraordinary gentleman as well as an artist of the highest magnitude.



One of the principal New Aliens in *STAR TREK—THE MOTION PICTURE*: A blue faced trekked-Andorian



The Enterprise crew gathers: DeForest Kelly as Dr. McCoy, William Shatner as Captain Kirk, Stephen Collins, a neowarrior, as Commander Decker, and Leonard Nimoy as Mr. Spock

and said, "I still shudder when I think of it..." "Mr. Wise, don't you think it is appropriate to have a close-up shot of Chekov upon his first entrance?" And Mr. Wise looked at me and said, "Why ask me those actor schticks?" To an actor, that is equal to the deepest cut of all. I suffered considerably on that account. But, on the other hand, the entire crew had a lot of good times together. There was one particular joke that occurred everywhere we discussed the allegory of the story—the entity—ejecting a large object. Without expressing it in such a manner as a matter of considerable humor. Naturally we kept in repeating the ejection as focal matter. It just lent itself to that. Actually it was some sort of ho-ho. But everytime we actor had to comment on the ejection,



William Shatner sports a whole new hairdo and wardrobe for his legendary role of Captain James T. Kirk.

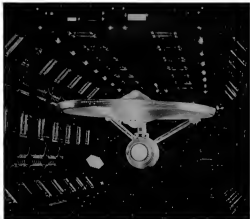
It seemed to lend itself over and over to that image and it got funnier and funnier. The climax was that Leonard [Nimoy] collapsed in laughter and tears. Even as Spock, he couldn't say the line.

Q: That brings up the subject of the famous reel of STAR TREK TV Bloopers. How do the movie cut tables stack up to those?

A: Well, I don't think there are going to be any cut-backs. First of all, Robert Wise doesn't print what he doesn't use. He has been an editor and he edits to the camera. He knows what he wants very well. I would say 80% of what he films, he uses. Secondly, there is a Screen Actor's Guild ruling that states anything you charge admission for, the actors must be paid for. As a consequence there is some negotiation concerning the use of the "blooper reel." I don't think that mistake will be repeated this time around.



As it plucked from a time machine in 1969, Leonard Nimoy looks no older, only wiser as Mr. Spock.



The mighty, magnificent Starship Enterprise blazes into new adventures at the beginning of STAR TREK THE MOTION PICTURE.

Q: I understood that there were several writers working on the script. What effect did that have on you?

A: There were just two writers, really. Alan Jay Factor, so, that's not right... Alan Dean Foster composed the story, the story idea, while Gene Roddenberry and Harold Livingston collaborated on the screenplay. Livingston has ultimately received screenplay credit. The reason for that is that there is a Writers' Guild ruling that in order for a producer to receive screen writing credit, he must have done at least 60% of the screenplay. It was felt by all concerned, Gene included, that his contribution was less than that. In terms of the script's effect on us, keep in mind that we had a very unique problem in the writing. STAR TREK: THE MOTION PICTURE doesn't exist as a separate entity. There was three years and 79 episodes preceding it. It was decided to try and keep the TV series' thrust while exciting a mass audience. These two desires became conflicting elements in some ways. We wanted to be consistent with character, point a philosophical statement in keeping with the series, and at the same time have a lot of action and adventure. It was difficult to resolve. Our third act, the climax, must have undergone, very conservatively, 20 or 40 editions!

We were getting new material, not by the day, but at 8:00 am, 10:30, 4:00 and 6:30 in the morning! We were literally getting four to six adaptations daily. It was absolutely insane. Part of that time consumption came out of the fact that after a certain number of weeks, both Leonard and I were constructively given script approval. It became a huge collaborative effort, with Bill, Leonard, Livingston, Gene, and Robert Wise sitting in on story conferences. We had many cooks, but, in the long run, the effort was very well worth it. For me, the movie comes together very well.

Q: Now that STAR TREK THE MOTION PICTURE is finished, what's going to happen next? Is it going to be a TV series or are there going to be movies every two years?

A: Well, you've heard the same rumors I have. I think that if the picture is a smash success, there is no question that they will go on to something else. Most likely a sequel. But I must stress that this is my own conjecture. I'm not privy to inner councils or behind closed doors, but most of the talk has been about a sequel. I don't think there is much talk about a new series. I have heard fleeting comments about a new series, never once a week, but the idea has been around, however, nothing has been destroyed or given away, as opposed to last time. I don't believe there is another storyline in mind at this time. Certainly the rest of the group I've talked to know nothing specific.

Q: Compared to other science fiction projects, how is STAR TREK different?

A: When I read the script the thing that excited me most—keeping in mind that we were targeting a world audience, rather than a STAR TREK audience—was the way the special effects were captured. It seemed to me that we were not trying to create STAR WARS or CLOSE ENCOUNTERS—making more detailed underbellies of spaceships, that raising just the camera—but, rather, we were entering a whole different frame of reference. The picture, as written, is an adventure, drawing the audience into an entire unexplored region. There was a feeling of suspense about the effects. I found that marvelous and rethinking Pyrotechnics wear out after awhile, I think. I was very hopeful then and I'm very hopeful now that what we'll have is something more along the lines of 2001: A SPACE ODYSSEY, A feeling of awe and discovery. I had an opportunity to get Robert Wise's input on this and he agreed. That is what we're aiming at. If this is the case I think STAR TREK will be an incredible visual and sensory experience. Unlike anything that preceded it, I'm not a company man, so I'll tell you the truth. It was a delightful working experience. That was the way it was. I'm glad I was able to record it in my book, if for no one else but myself. I found it a very worthwhile, reasonable time of my life.

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ANGIE BREWERS

HUMBLE OPINIONS

In my humble opinion, Richard Matheson is the greatest sci-fi/horror writer of all time. Jack Palance in the title role of his television of "Dracula" combined pathos with an unholly thirst for blood. Palance offered an interesting character study of the prince of the undead. Not since DARK SHADOWS has an audience felt so for a vampire.

From NOSFERATU (the silent version with Max Schreck) to Andy Warhol to Louis Jourdan to Frank Langella, the king of the crypts had undergone drastic revisions, but perhaps the most interesting occurred in BLACULA, an excellent shocker largely overlooked by the purists (all but FAMOUS MONSTERS as a matter of fact) William Marshall came across as an animal, a blood-thirsty beast. But Dracula, nonetheless. The diversified dealer of death has come full circle with the remake of NOSFERATU. Now what? Perhaps "Salem's Lot" by Stephen King will provide fodder for producers. One thing is certain: it wouldn't hurt for Richard Matheson to handle the screenplay for a third version of his novel "I Am Legend" (which, in my humble opinion, is the greatest novel of all time).

All told, there are more than enough literary properties available for transition to the screen that DRACULA need not be remade. Let him rest in peace for at least another 500 years.

WILLIAM COFFLIN
Richmond, VA

COMMENTS ON COFFLIN & RUNKEL

I would like to comment on the letter by Wm. Cofflin in #159. He says the gore in DAWN OF THE DEAD ruined the effect of the film. I agree. I went, ignoring the little warning on the poster that said "contains graphic violence, no one under 17 admitted." After all, I thought, how graphic can they get? I soon found out. I will admit the effects were superb but Good God, Man! How far should they go? It seemed Romero was just trying to see how gory he could make the thing. And that did ruin the film. I bought the book and found it much more enjoyable.

Secondly, I would like to comment on the letter by Tim Runkel in the same issue. He said you don't print enough articles on new movies. What about the numerous articles on the superb movie ALIEN? They were well-written & enjoyable.

DON HICKS
Carson City, NV

DEAD RIGHT

I have been a reader of FM for a few years and I recently started purchasing back issues. Even tho I know have a fairly large collection, I have yet to see anything about the superb 1946 film DEAD OF NIGHT. I checked Guide to Monsterland (FM #142) and sure enough there was no listing whatsoever. I consider this film to be the greatest contribution to the horror genre ever. DEAD OF NIGHT has definitely inspired many of the Amicus multi-story films of the 60s & early 70s. If you have yet to do an article about DEAD OF NIGHT, I think many FM fans who have seen this fine film, and the unfortunate few who have not, would appreciate a good film-book about it.

Incidentally, I recently saw the new movie MAGIC, in which Anthony Hopkins is slowly possessed by his ventriloquist's dummy. In my opinion, the episode "The Ventriloquist's Dummy" from DEAD OF NIGHT did a much better job in its near 40 minute running time than MAGIC did in its full 2 hours.

PS: I really enjoyed the movie DRACULA VS. FRANKENSTEIN in which FJA played the first victim of the resurrected monster (John Bloom). It must have been fascinating to work with J. Carroll Nash & Lon Chaney Jr. (their last film roles).

WILLIAM VAN VOLKENBURG
Jacksonville, FL

"ANNUAL" XLNT

I suppose the 1980 ANNUAL (really issue #158) takes the place of those wonderful old YEARBOOKS. Remember those...? As to the 1960 issue—it was utterly superb. The ALIEN cover by HRGiger (looking a lot like the work of Basil Gogos) was the closest portrait yet of that odd creature. THE HOUSE THAT DRIPPED BLOOD was a fine reprint article. Peter Cushing was stunning as usual along with a fine performance by the seldom seen Denholm Elliott. The article on THE GOLEM was also much appreciated. Paul Wegener seems to have been lost to the past. Only a bare few of his films remain known. Such as THE MAGICIAN (1926). Did he make any sound films? Thanks for a truly SUPERB 1980 FEARBOOK.

SPV4 JOE HAMMILL
Hunter Army Airfield, GA

I seem to recall he talked in "The Suicide Club" segment of the early 30s compilation called DR. TERROR'S HOUSE OF HORRORS. His silent fantasy-horror films included ALRAUNE (with METROPOLIS robotrix Brigitte Helm as the soulless woman), THE STRANGE CASE OF CAPT. RAMPER, one version of THE STUDENT OF PRAGUE (another was with Conrad Veidt) and THE RATCATCHER (based on "The Pied Piper of Hamelin").

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JORAM BAROZA

ONE WHO CARES

After being a fan of FM since #17, I finally have to let you know how I feel. I grew up with FM. To me, it was the greatest thing that ever happened. All those pictures & stories! And those covers! Fantastic! For total quality, #19-30 must surely mark the Golden Age of FM. The Dracula story, BRIDE OF FRANKENSTEIN, the Ackermannson, KING KONG... I could go on forever.

After #30, the quality dropped a little, but not much. #31-38 were all very good issues. But then something happened with #39 the number of pages dropped, the quality articles became fewer. Articles on some real junk began to find their way in. But FM was still good. #42 & 43 are 2 of your better issues. But then things started getting worse. FM hit bottom with issues 50-55. The mags were almost total reprints. Even the covers were being reprinted. Sadly enough, it took the death of the late Boris Karloff to get FM back on its feet again. After #56, I had regained hope. The only things I could really complain about were the 68 pages and the jump from #69 to 80, but the quality was back up.

Then you hit a Silver Age. Issues 90-100 were all very good to great. It made me recall the early days of FM (almost). I was extremely thankful for this turn-around.

However, it is your most recent issues which have finally forced me to write this letter. First of all, it was the never ending praise of STAR WARS which started to get to me. Don't get me wrong, I loved the movie. I saw it 3 times. But I was seeing it issue after issue after issue. I wanted to read about something else. I still remember your reply to one reader when he asked why FM had no coverage on 2001. You said that FM was primarily a monster mag, as its title indicates. 2001 was strictly sci-fi and just didn't fit into FM's format.

DAVID DAVEY
Randolph, NJ



Times change. Monsters or no monsters, we're sure we'd hear a howl of protest from here to Horror-lu & back if there were any lack of coverage in our pages on STAR TREK, BLACK HOLE, DR. WHO, METEOR & similar sci-fi, space opera & spectacular catastrophic films.

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